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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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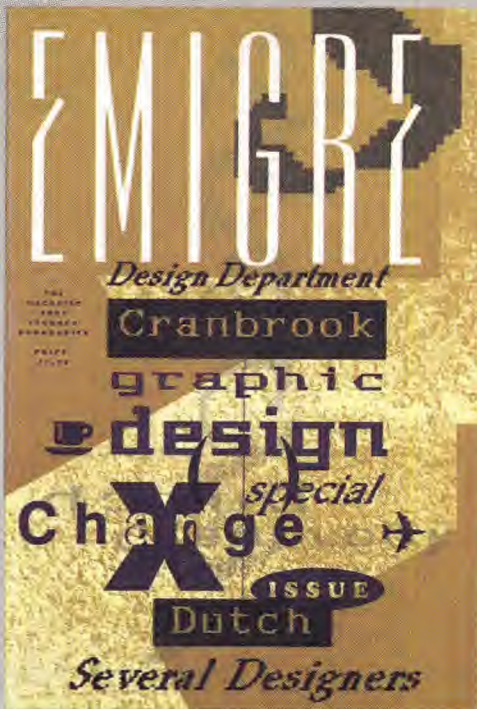
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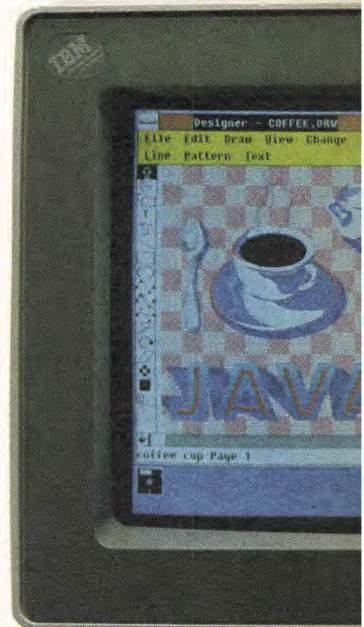
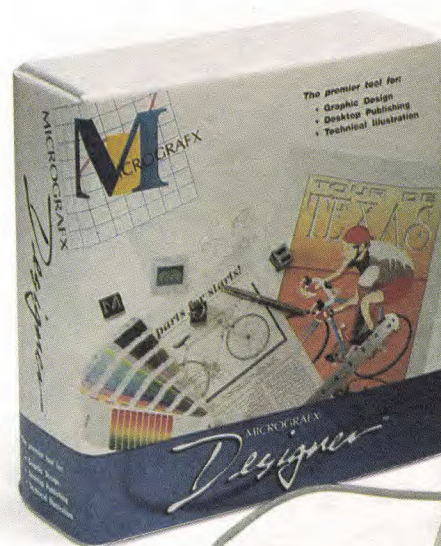
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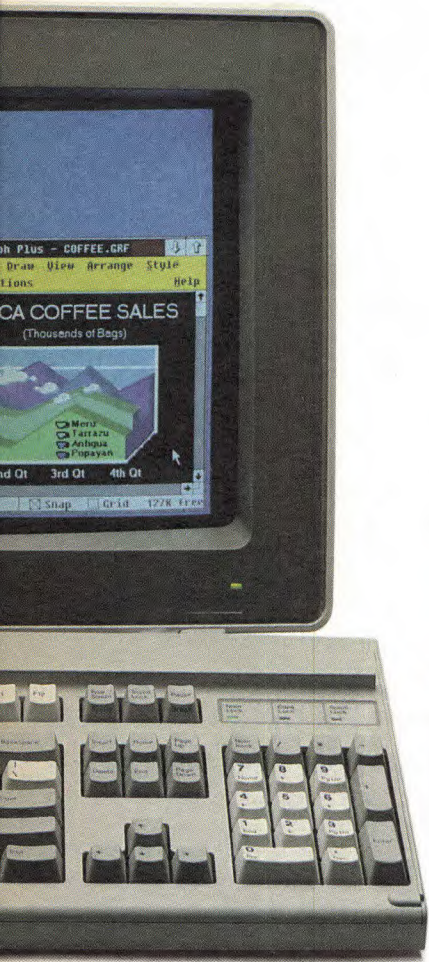
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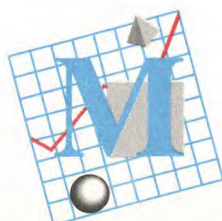
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ITC Center

exhibition schedule

December 13, 1989-January 25, 1990

ILLITERACY —The Price

The Fifth Annual Herb Lubalin International Student Design Competition

In the United States alone, there are an estimated 21-25 million adults who are functionally illiterate. Worldwide, it is estimated that there are nearly 1,000,000,000 adults who cannot read.

The inability to read forms a barrier to many precious things that we take for granted: not just knowledge, but physical independence, quality medical care and housing, safety, adequate nutrition, and the ability to work at a responsible, fulfilling job. To say nothing of the joy of creativity and imagination that is so often sparked by reading the words of others.

The United Nations has designated 1990 as International Literacy Year. It was fitting, therefore, that we addressed the problem of illiteracy in this year's Herb Lubalin International Student Design Competition. Thirteen hundred students from 30 countries offered us their visual interpretations of a passage of text titled "Illiteracy—The Price."

Forty-two pieces were selected for the exhibition which includes work by students from Canada, Czechoslovakia, England, the Netherlands, New Zealand, the United States and West Germany. Serving on the jury were James Cross (Los Angeles), Burton Kramer (Toronto), Woody Pirtle (New York City), Nancy Rice (Minneapolis), and Herbert Spencer (London).

Also on display will be pages from *ZYX: 26 Poetic Portraits*, an illustrated alphabet book that was recently published by the Society of Typographic Arts in conjunction with the Center for the Book in the Library of Congress.

February 14-March 29
Typographic Treasures:
Josef Müller-Brockmann — Posters 1948-1981

Posters by renowned graphic designer Josef Müller-Brockmann are the focus of this exhibition, which has been organized by Pro Helvetica (Arts Council of Switzerland, Zurich) and the Embassy of Switzerland (Washington, DC). Included in the collection are the original grids upon which the compositions are based.

Hours: 12:00 noon-5:00 p.m.
Open Monday-Friday
(Closed December 22, 25, 26, 1989, January 1, 2, 15, 1990 and
February 19, 1990.)
Admission: Free

ITC Center
2 Hammarckjold Plaza
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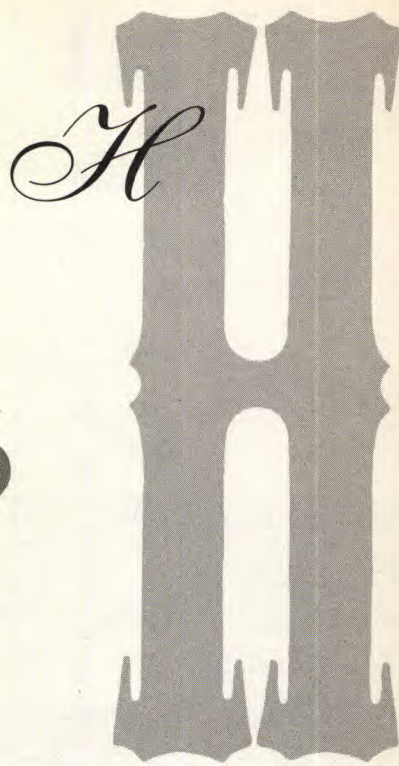
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FRONT COVER: ITC FRANKLIN GOTHIC DEMI ITALIC, ITC GOLDEN TYPE BLACK
(AT LEFT) HEADLINE: ITC GARAMOND BOOK, BOLD ITALIC SUBHEAD: ITC ÉLAN BOLD ITALIC
TEXT: BOOK WITH BOOK ITALIC, BOLD TABLE OF CONTENTS: ITC GOLDEN TYPE ORIGINAL
WITH BLACK MASTHEAD: ITC NEWTEXT REGULAR
THE INDEX TO ITC TYPEFACES USED IN THIS ISSUE APPEARS ON PAGE 68

THE LETTER



The 'H' is a model of stability. It stands firm on its two-footed foundation, and is almost always predictable in design and use. For example, it has held the same position (the eighth letter) in the Semitic, Greek, Etruscan, and Latin alphabets. It can be said that of all the letters, the 'H' is, well, the most boring. It's only in the hands of designers like Ed Benguiat, or in words like "heliotrope" that the 'H' begins to act the least bit exotic.

Many historians believe that our eighth letter started out as the Egyptian hieroglyph for a sieve. It



represented the same guttural, rough breathing sound (sort of like clearing your throat) used by the

Sumerians over a thousand years later; once again proving the almost boring consistency of the character. The Semites called the character *kheth*, which meant "fence," and represented it by a drawing of something that could be imagined to look like a fence, or at least part of one.

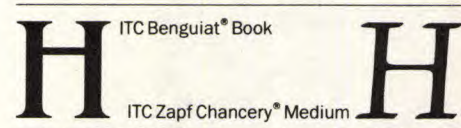
Somewhere around 900 B.C. the Greeks borrowed the *th* sign. They dropped the top and bottom horizontal bars; and since they couldn't pronounce the sound of the *kheth*, they just left it off and called the letter *eta*. It was first used as a consonant. Later, however, the sign acquired the sound of a long *e*, to distinguish it from the short *e* sound of epsilon.



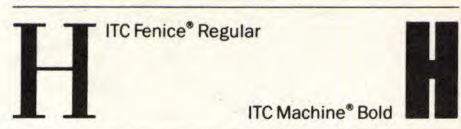
The Etruscans and Romans adapted the Greek sign to their alphabets. The Etruscans put the top and bottom crossbars back on the letter, while the Romans continued to leave them off. While it was one of the seven letters not included on the Trajan Inscription, the most important Roman monument to lettering designers, the monumental Roman H was the prototype of our current eighth letter.



The 'H' poses the design problem of connecting two strong verticals, rather than pushing them apart. It tends to be a slightly narrow letter (although it usually looks square) with a width that is typically about three-fourths of its height.



Like the 'B', 'E', and 'R', the horizontal stroke is usually slightly above mathematical center. Sometimes it can be placed quite high, but then the letter takes on a mannered, although less boring, look.



Actually the 'H' is a very important letter. Along with the cap 'O' and lower case 'n' and 'o', it is one of the first letters drawn by traditional type designers. It helps, with these other characters, to build the foundation for stroke weight, proportions, and spacing relationships for the rest of the alphabet. —Allan Haley

HEADLINE: ITC GALLIARD BOLD ITALIC WITH ROMAN
TEXT: ITC ESPRIT BOOK, BLACK ITALIC CAPTIONS: ITC FRANKLIN GOTHIC BOOK



A

DUTCH POSTERS

By Steven Heller

A graphic style reveals much about a nation's character. For example, Holland is very orderly, as evidenced by De Stijl, the country's dominant early 20th century design movement. From the work of its leading proponents, Theo van Doesburg, Gerrit Reitveld and Piet Mondrian, it might be assumed that all Holland's urban and rural areas are rationally proportioned and geometrically planned. Indeed, the precise, geometric forms that make up their graphics, paintings, furniture and architecture are emblematic of the fastidious control that the Dutch maintain over their natural environment. But Holland has a more effusive side too. As represented by a distinctly Dutch version of Art Nouveau, the design movement that preceded De Stijl, a portrait of a more expressive, freewheeling nation surfaces.

Since there is such an abundance of art-historical scholarship devoted to De Stijl this curious movement has come to define an aspect of the Dutch spirit. Recently, renewed interest in other Dutch design manifestations has been fostered through an exhibition and catalog titled, "The Modern Dutch Poster: the First Fifty Years" by Stephen S. Prokopoff and Marcel Franciscano (The MIT Press), and subsequently, a smaller exhibition mounted at the Reinhold Brown Gallery in New York. While the former exhibit covers a broad period of time and a wide range of material, from H. P. Berlage's 1893 curvilinear railway poster to Wim ten Broek's 1936 Cassandre-inspired cruise poster, the latter focuses exclusively on those works in which floralized madness, expressionistic rendering and cubistic patterning became the hallmarks of a new Dutch advertising art.

The Reinhold Brown Gallery's collection represents the struggle between art and commerce during an era when industry was on the rise and the resultant competition for goods and services demanded new selling techniques. In 1893 the president of a Delft-based Dutch salad oil manufacturing company (Nederlandse Oliefabriek) became the first significant patron of the poster arts. The company's first poster, designed by Th. J. Nieuwenhuis, was a complex design with hand drawn lettering surrounded by enigmatically symbolic ornamentation that framed two bottles of the Delftsche Slaolie. Though it was awkwardly composed, the poster signaled the

B



marriage of Art Nouveau to Dutch advertising. Two years later Jan Toorop created a poster for the same product that went a step further by synthesizing the organic esthetics of Art Nouveau with his eclectic vision. Even by standards of the day the poster was not the most effective representation of the product, yet the two women bedecked in flowing robes with spiraling coifs pouring precious oil onto a bed of vegetables shattered the previous stereotypes of product advertising.

Dutch poster design of the **fin de siècle** was represented by two trends: the safe traditional approach, and the progressive or artistic manner. Representing the latter, R. N. Roland Holst, Jac. Jongert, J. J. Christian Lebeau, C. A. Lion Cachet, and Johannes Sluyters (represented in the Reinhold Brown collection) produced distinguished works that according to poster historians Dick Dooijes and Pieter Brattinga "evinced a sure grasp of spatial values and ornamentation, a restrained use of decoration, a literary imagination...[Their work was] decisive, not sketchy but solidly drawn; in many of them basic truths went hand in hand with exceptional draughtsmanship." Decoration is, however, relative. Compared to De Stijl, which was void of all visual excesses, these posters were slavishly ornate. But emerging from the most extreme period of Art Nouveau when ornament was often irresponsibly applied to virtually every surface, these progressive posters were decidedly more restrained.

After Toorop perhaps the most significant Dutch stylist was R. N. Roland Holst who, in the Arts and Crafts tradition, rather than make a sketch that would be executed by a printer, always drew his images directly onto the lithographic stone. His distinctive style was influenced both by monumental and symbolist art, and what appears to be a hybrid form of middle eastern patterning. Likewise, Jac. Jongert's lithographic works seem more like cubist prints than advertising posters. Johannes Sluyters imbued post-Impressionist esthetics in his theatre bills, which appeared to be more like paintings than advertising art. J. J. Christian Lebeau's poster for "Hamlet" has linear cartoon qualities which bridged the gap between the fine and applied arts. Despite their distinctions these and kindred designers guided Dutch advertising out of a "shouting" phase into an expressionistic symbolism. Later, Hendrikus Theodorus Wijdeveld, an architect, graphic and scenic designer, blended all the artistic approaches into the next evolutionary extreme. In 1918 he produced a series of purely typographic playbills composed from letterpress material, combining the esthetics of the Glasgow School, Vienna Workshop, and Frank Lloyd Wright in a concoction that somehow prefigured the pixilated computer typography of today. These graphic ideas were propagated in the avant garde arts journal, **Wendingen**, which Wijdeveld founded and edited, and became known as the "Wendingen-Style," which continued as a dominant decorative style in Holland concurrent with the De Stijl.

The ornamentalism of the posters shown here indicate some discomfort with the new industrial age; De Stijl, on the other hand, shows reverence for mechanical purity. The Wendingen-Style errs on the side of contemporary bourgeois notions of beauty, while the New Typography (Influenced by De Stijl and dominant during the '20s and '30s) provides a rational and functional approach to design for business. The contrasts in Dutch graphic style before World War II reflect various national and international esthetic obsessions, and the posters in the Reinhold Brown collection are striking examples of the initial evolutionary step in Holland's legacy of modern advertising.

A *Delft Salad Oil*

Jan Toorop, circa 1895, 39¹/₂ x 27¹/₂," Lithograph

B *Willem Pijper's Halewijn*

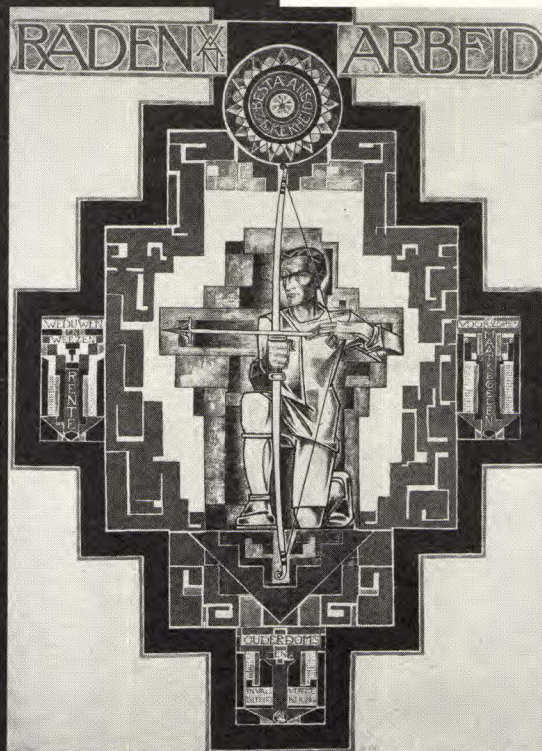
Fré Cohen, 1933, 29 x 47," Offset

C *Labor Boards*

R. N. Roland Holst, 1920, 43¹/₄ x 31¹/₂," Lithograph

D *Hamlet*

Chris Lebeau, circa 1914, 49¹/₄ x 34³/₄," Lithograph



C



D

WHAT
CAN
YOU
LEARN
FROM A

In Memoriam
Davenport
Daniel
John Died
January the
15th 1753. in
the 20th year
of his
Age.

Elijah Died
Sep. 20th

Nathaniel
Died Sep. 1st

GRAVESTONE?



Plenty! Early New England gravestones tell more about how people lived than how they died. They are a prime reference source for historians, theologians, genealogists, anthropologists, sociologists and folk art enthusiasts.

A visit to an old cemetery may not be everybody's notion of a rollicking good time, but for some people graveyard-hopping is a fascinating, scholarly, rewarding adventure.

Take the case of Dan and Jesse Farber who provided us with the pictures and inspiration for this story. For many years Dan Farber immersed himself in nature photography. He focused his lens mainly on the flowers, landscape and geographical phenomena of the New England area. On one outing with his camera he wandered into an old cemetery and was captivated by the old gravestones and the legends they bore. The carvings, epitaphs, lettering styles, portraits and symbols on these old New England grave markers opened up a vast new field of study for him.



An early 18th century graveyard in Hanover, Connecticut.



In the 19th century, the primitive, mystical symbolism found on earlier gravestones gave way to sophisticated, neo-classical design motifs, such as willow trees and Grecian urns, and the craftsmanship showed evidence of a core of professional carvers.

◀ Burgeoning vines or tree motifs represented continuity and regeneration, as on this 18th century grave marker for three children of Boylston, Massachusetts.

Quite independently, Jesse, on a visit to friends in old England, was introduced to the art of gravestone rubbing. Though Jesse and Dan were unknown to each other at the time, they eventually met through their mutual interest and membership in the International Association of Gravestone Studies in Needham, Massachusetts. Now that may not sound like the kind of meeting place that would inspire romance, but according to the Farbers (who subsequently married) this is not an organization of creepy cultists, but of engaging, certified scholars. Among the 900 members, worldwide, there are theologians, historians, genealogists, anthropologists, sociologists, photographers, artists and antiquarians, all of whom find the stones a rich, prime source of data and insights related to their special fields of study. If you know how to read them, the old grave markers abound with symbols and clues to the religious and cultural beliefs and customs and even the technology and trade routes of colonial times. In fact they tell more about how the early New England settlers lived than how they died.

The center for old gravestone study in the United States is, quite logically, in the New England area where the first settlements were established and the oldest cemeteries, dating back to the early 17th century, are found.



An effigy minus wings was a more advanced concept than one with wings, but the crudeness of this carving on a 1793 stone is evidence that primitive artisans were still employed in the late 18th century.

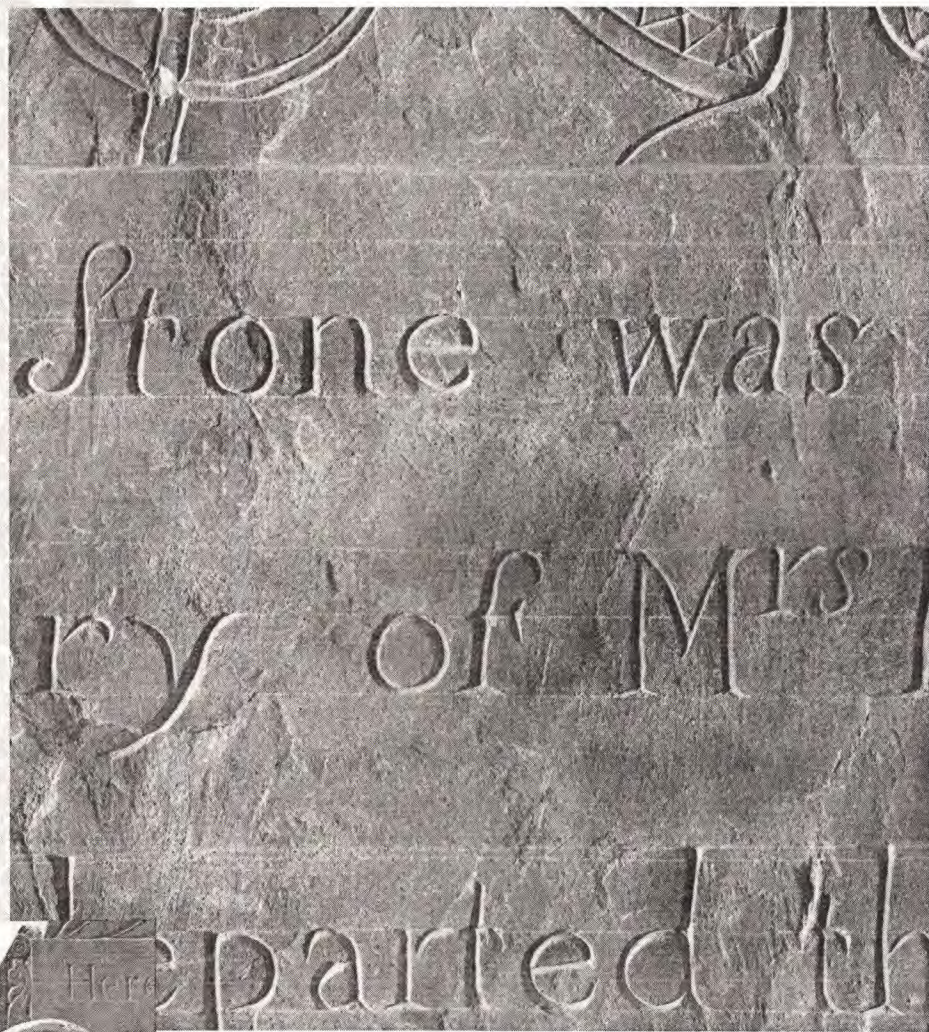


THE PURITAN INFLUENCE

The Puritans, who settled in the New England area were among the first of the newcomers to the New World, and their gravestones reflect their changing beliefs and practices. Although their fundamentalist ancestors railed against hedonism and smashed the ornately carved tombstones of the high and mighty back in England, and these purists themselves forbade graven images in their own homes, when it came to funerals they indulged in elaborate burial rituals and copiously decorated gravestones. Some scholars believe it was their sense of isolation in the New World that prompted them to repeat ancient rituals and traditions.

The purpose of the gravestone was primarily to commemorate the departed soul. But Puritan gravestones also delivered lessons in their basic theology. In verbal and visual messages they reminded mortals of the omnipotence of God, the helplessness of man, that death was inevitable but resurrection possible for the devout. Yet, even with the promise of salvation and resurrection, their vision of death was so ominous it was hard to imagine anyone clamoring to pass through the pearly gates.

Although guide lines were often carefully drawn and visible, this late 18th century stone, with its awkward, naive letterforms and spacing is typical of the work of unskilled stonecutters.



VISUAL AND VERBAL MESSAGES

Early 17th century New England gravestones carried painful reminders of man's mortality. The words **Memento More** (remember you

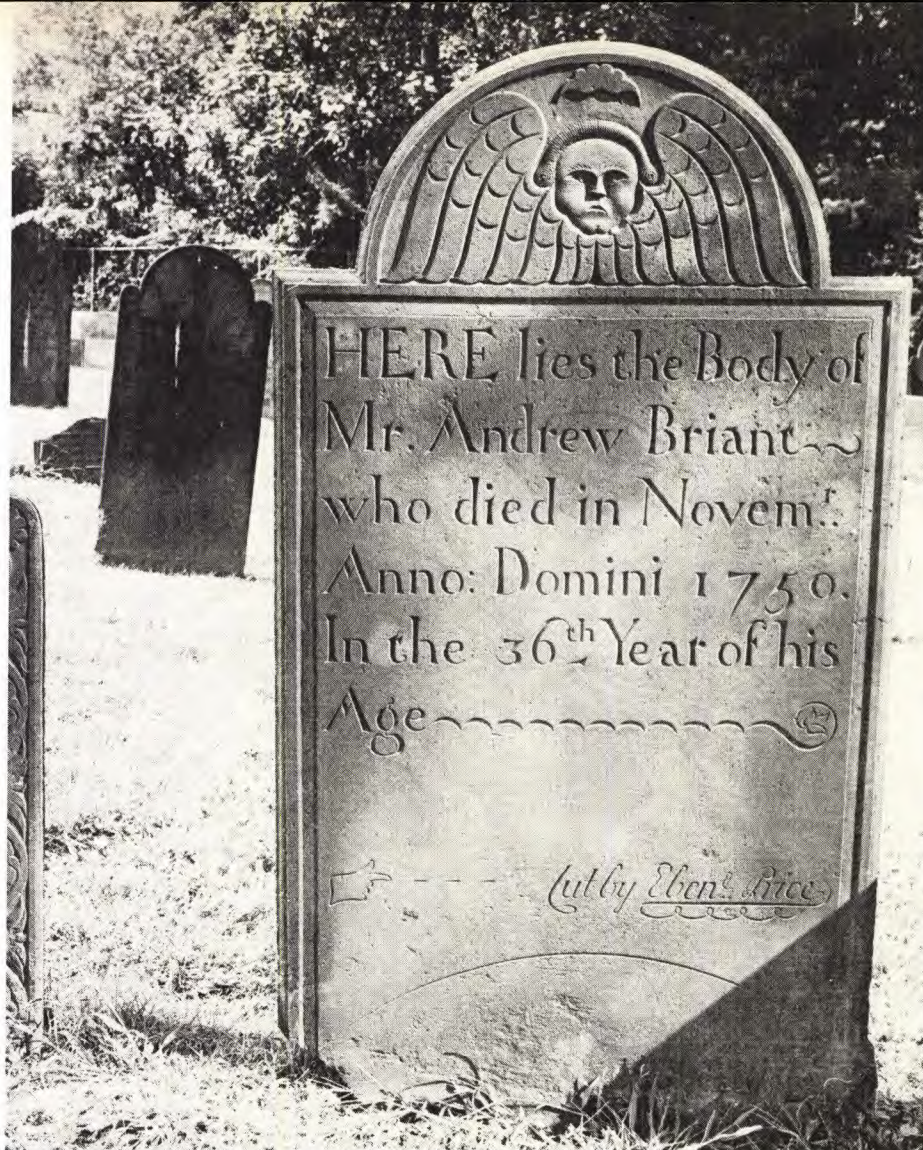
must die), **Te Esse Mortalem** (you are mortal) and **Fugit Hora** (time flies) were common inscriptions along with equally discomfiting symbols of death and burial. Puritans pulled no punches in their symbolism: skulls and crossbones, skulls with wings, skeletons and hourglasses, images of "The Grim Reaper," coffins, picks, shovels and body wrappings were common gravestone decorations.

After 1750, a more benign vision of man's fate appeared in the stones. The emphasis was more on resurrection than on death. Instead of skulls and skeletons, the departed souls were represented by peaceful effigies endowed with wings to carry them off to heaven. In time, other benevolent symbols replaced the effigies. Flowers, vines and gourds represented regeneration. Breasts symbolized the nourishment of the soul. Crowns stood for righteousness. Pinwheels and rosettes represented continuity. Hearts implied the soul's love of God. Celestial bodies — the sun, moon and stars — were acknowledgments of the glories of Christ and the Saints.



The skeleton and "The Grim Reaper" were typical of the macabre symbols used on 17th century Puritan gravestones. Also commonly seen in the Boston area were the Th ligature and the thorn ("e" for "the").

By 1800, the neo-classical design movement caught the fancy of the western world and reached all the way into little country graveyards. The previous mystical symbolism gave way to a more sophisticated, sublimated art. Willow trees and classic urns replaced the skulls, skeletons, effigy portraits, breasts and vines. And while the earlier grave-stones were charming in their naiveté and primitive crudeness, the lettering and images on these latter grave markers showed evidence of the emergence of a truly professional cadre of stone cutters.



In the mid-1700s, effigies of the souls of the deceased, equipped with wings for the flight to heaven, replaced earlier ghoulish images. Note the carver's by-line.



ABOUT THE CARVERS

In Europe the art of stone carving had been handed down from generation to generation since the Middle Ages. The opulent stonework on cathedrals, monuments and tombstones was ample evidence of a population of highly skilled artisans. But there's no sign any of them emigrated with the early settlers to the New World.

Without a backlog of experienced stonecutters, the job of making gravestones fell to anyone with a knack for handling tools — carpenters, masons, shipbuilders, engravers, painters and hundreds of do-it-yourself handymen. Some adapted designs out of old European emblem books. Others created and engraved original designs, making gravestone cutting a true folk art form. Some stones were cut-to-order for special graves. But many were pre-cut from standard templates with blanks left for the epitaphs to be carved subsequently.

These early New England stones were not distinguished for their technical finesse. Our sophisticated eyes are charmed by the naiveté and folk art quality of the work, but even the most skillfully carved were invariably crude when it came to the lettering. Not that they didn't care. The horizontal guide lines they drew to keep the words in line and the letter heights uniform are still evident. But the word and letter spacing were childishly planned, hyphenations were haphazard and words frequently spilled over into margins.

In colonial New England the gravestone cutting industry was centered in the Boston area. It not only offered a concentration of carvers, but its harbor was ideal for receiving raw uncut stones and shipping finished ones to surrounding settlements. In one early American cemetery in Southold, Long Island, for instance, there are gravestones from a variety of New England sources: sandstone from Connecticut, slate from Massachusetts, marble from Vermont. Serious students of old gravestones have been able not only to identify the origin of a stone but also to identify the carver by his initials, his unique iconography and by checking probate records for funeral expenses of the deceased.

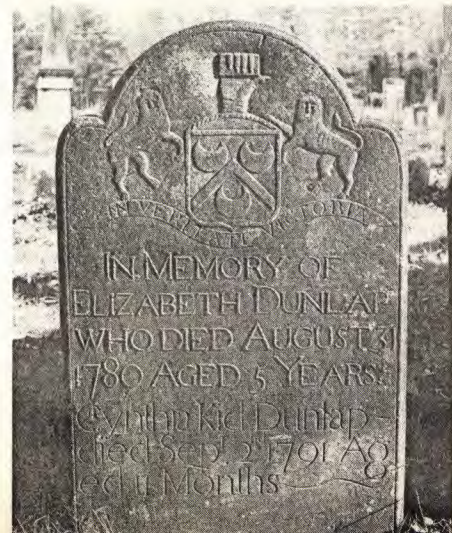
Anyone interested in pursuing the study of gravestones, for whatever reason, may want to contact the Association for Gravestone Studies at 46 Plymouth Street, Needham, MA 02194. Judging from the organization's sizable membership and the number of scholarly tomes about gravestones to be found on library shelves, it is far from a dead subject.

—Marion Muller



The gravestones reproduced here are selections from the Farber photo archives. 14,000 prints have been donated to the American Antiquarian Society in Worcester, Massachusetts, which is also the designated heir to the negatives. A duplicate set of the Farber collection has also been donated to the Yale University Art Gallery.

The coat-of-arms and the raised and incised lettering on this gravestone found in Lancaster, South Carolina, suggest it is the work of one or more skilled craftsmen.



To Justify

or

Not to Justify

The disadvantage of unjustified typesetting is the difficulty in controlling line breaks. Ideally, an unjustified composition should appear to be optically justified.

“Awareness of this pressure (of new social, intellectual and technological developments) has been limping behind the pace and diversity of mass communication technology.”

“Awareness of this pressure (of new social, intellectual and technological developments) has been limping behind the pace and diversity of mass communication technology.”

Will Burtin
Vision '65, Oct. 21, 1965

Someone once asked an old and grizzled typographer why he preferred justified typesetting. His answer was simple: it was the way he was taught to set type on a Linotype machine as a boy. When asked why he supposed he was taught to set justified type on the Linotype, his reply was that, “That was the way the old-timers preferred to set foundry type.” When pressed as to why he thought the old-timers preferred justified composition, he pondered for a moment and guessed that it was because the first typesetting, the Gutenberg Bible, had been set that way. And, when further pressed about the Gutenberg Bible’s arrangement, he thought for just a moment longer, then beamed. His answer was: “Because the scribes in ancient monasteries produced their manuscripts that way.”

So there we have it: justified typesetting has been so prominent a composition format for so long because God likes it!

Unfortunately, not everyone is in agreement with “God’s typographic taste.” In fact, one of the most fiercely argued

questions in typography is whether justified composition is better than unjustified. One faction of typophiles will tell you that justified composition aids readability, is more pleasing to the eye, and generally is better typography. Another faction will tell you that unjustified is better – and for the same reasons!

The truth is: neither one is inherently better than the other. Justified and unjustified composition are both equally readable, and can be good (or poor) typography depending on how they are handled.

Why the controversy? Because both formats can cause typographic problems if handled poorly, and many experts choose to believe the problems are intrinsic to the typesetting style. If you are aware of the possible problems, and avoid them, you can set beautiful and effective typography – justified or unjustified.

Justified Typography

If you prefer justified typography you have tradition, and the likes of the old typographer, on your side. Probably the real reason for the popularity of a justified format is because it is very predictable, and creates simple geometric shapes that are easy to fit into a design grid. Justified typography does create order and is intrinsically “no-brainer” typography. Once the composition equipment has been put in a justified mode, the person doing the keystroking does not have to make the

...both formats can cause typographic problems if handled poorly...

line-ending decisions. The equipment logic determines where to stop the line and automatically adjusts the interword and/or inter-character spaces to equal the predetermined measure.

The major problem with setting justified copy is the risk of creating excessive interword spacing. Many times, the workstation or output device is presented with remaining space on the line, but not enough to set the next word or a hyphenation of it. Therefore, the word ends up on the next line causing the previous line to be spaced out with additional interword spacing. The result can be too much word spacing. Short line measures are especially difficult to set flush left and right. A look at many newspaper columns will show you excessive word space and "rivers" of white running through the copy. The longer the line measure the less this problem occurs. Books and magazines that are set justified have tighter word spacing since they generally use wider columns of type.

Another problem with justified copy is that it is, well, boring. Sure, those neat blocks of copy create an orderly, consistent design; they also can create a dull page—or pages if you are producing a book, magazine or brochure.

It has been suggested that boring typography is bad typography. While no known studies substantiate this rather arbitrary theory, it seems only reasonable to assume that while boring may be benign, it certainly isn't ideal.

Unjustified Typography

The biggest advantage of unjustified typesetting is the ability to control word spacing in any length line. Not only does consistently tight word spacing look better, it's also an important aspect of efficient and legible typography. Tight word spaces speed up the reading process and allow the reader to absorb thoughts and phrases rather than individual words, which helps to maintain high levels of comprehension.

Some people also believe that rag-right composition is more inviting to the reader; that its somewhat casual appearance encourages reader involvement. Truth be known, unless there is excessive white space between words,

readers don't care, or notice, whether they are reading justified or rag-right columns of text. Numerous studies, under a variety of conditions, continue to prove this typographic fact.

The disadvantage of unjustified typesetting is that it can be difficult to produce and still remain high-quality typography. Very long lines followed by very short ones can cause awkward shapes that are not inviting to the eye. Ideally, unjustified composition should appear to be optically justified. And if the right-hand edge of a column does describe a shape, it should be convex rather than concave. This means that the person responsible for setting the type must use an esthetic sense when making line-ending decisions. In many systems, the machine logic determines where a line ends. The problem is that logical decisions are not necessarily esthetic decisions. The result is that the person creating the graphic communication is forced to carefully review the first set of production proofs and re-break lines of copy to correct an unattractive set of line endings. Sometimes, copy should even be rewritten to facilitate this process. (This kind of stuff happens a lot in the production of *U&Ic*). Unfortunately, the real world rarely provides the graphic communicator the luxury of manually re-breaking lines—let alone the power to request that a writer reconstruct his or her sentences! The result: something less than ideal.

Paragraphing can also cause visual problems. If the copy being typeset

The truth is: neither one is inherently better than the other.

has a number of short blocks containing paragraph indents, the finished piece, if it is set unjustified, can look as though it was set ragged left and right.

Which is more desirable? Only you can answer this, depending on your personal preference and the particular job application. Either will reward you with high quality, effective typography. Just be wary of excessive word spacing when setting justified and very uneven line lengths when setting unjustified.

—Allan Haley

The major problem with justified copy is the risk of excessive interword spacing or "rivers" of white running through the copy.

*"We must grant the artist his subject, his idea, his **donnée**: our criticism is applied only to what he makes of it...If we pretend to respect the artist at all, we must allow him his freedom of choice...Art derives a considerable amount of its beneficial exercise from flying in the face of presumptions."*

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Henry James, The Art of Fiction



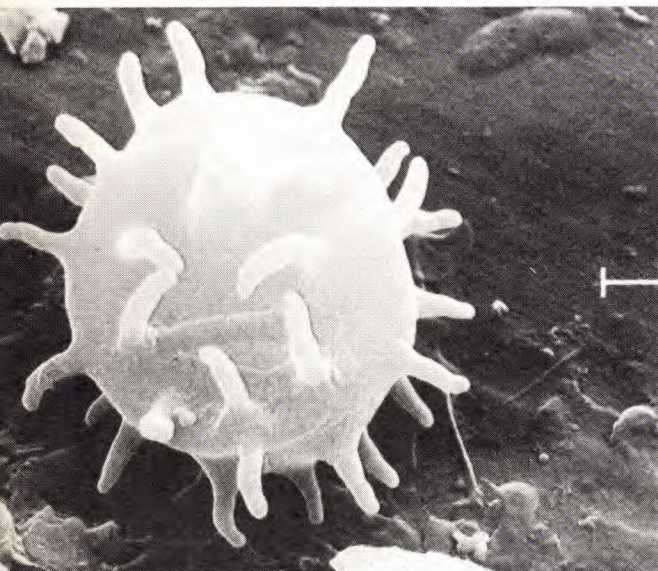
Chryso-sphaerella longispina, an organism common to many lakes.



A whole cell of Mallomonas lichenensis, a relatively acid species found in many bogs.



Scales of Mallomonas portae-ferreae, a species that thrives under alkaline conditions.



A Stomatocyst or hibernating stage of a golden alga.

P Portrait o

The intriguing little gizmos you see here are not some chic new brand of designer-pasta. They're microscopic algal skeletons, and they have a lot to tell us about their watery abodes.

All over the world, beautiful, bountiful fresh water lakes are dying. The culprits, environmentalists warn us, are industrial plants whose emissions foul the air, the rain and snow with acids which drop unmercifully on the lakes beneath, killing off plankton, plants, insects and fish.

While the polluters wriggle out of their obligations to clean up their act, and governments defer penalties, some temporary measures have been taken to prolong the lives of dying lakes and to resurrect some already dead. Following a technique used in Sweden, communities in the United States are attempting to neutralize acid lakes by pouring limestone by the ton into them. They've also restocked them with fish and other natural aquatic life. In the United States there are about 100 such projects going on in the Northeast and Great Lakes regions where the damage is heaviest. But everyone agrees that liming an acid lake is like putting a bandage on cancer. It is only a temporary solution, and a costly one at that. The liming of a 350-acre lake can cost over \$4,000 a year. Before long, the natural flushing of the lake, evaporation and additional acid rainfall mandates another treatment. Though it is costly and only a temporary solution, liming does buy time until a more permanent answer can be found. Meanwhile, everywhere in the world, concerned scientists are digging deeper into the problem.

Digging is exactly what Peter A. Siver, a biologist engaged in fresh water research is doing. In fact, the pictures spread across these pages are photomicrographs of organisms dug up from the bottoms of fresh water lakes he has studied.

Though particles of these one-celled algae live and grow in lake waters, their remains fossilize and become buried in the lake sediment. And only with the aid of an electron microscope, which magnified the specimens from 2,000 to over 20,000 times, could he see all the fantastic details of their structures.

These phantasmagoric shapes are actually single cell algae. Each species designs itself to suit the acidity of its environment, extruding siliceous scales, tails, pouches, bristles, teeth and spokes in a mathematical progression. After the plant dies, its parts become fossilized, and the entire skeleton remains trapped in the lake bottom.

f a Lake



The anterior end of a cell of *Mallomonas transsylvanica*, which propels it through the water.

Like fossils found in the strata of the earth, these algal skeletons provide clues to the life history of a lake. By analyzing the fossil remains of each layer of the lake bottom and correlating that information with the conditions that cause the organisms to flourish today, scientists have been able to construct a profile of the lake's acidity as far back as the last glacier—some ten to 15,000 years ago.

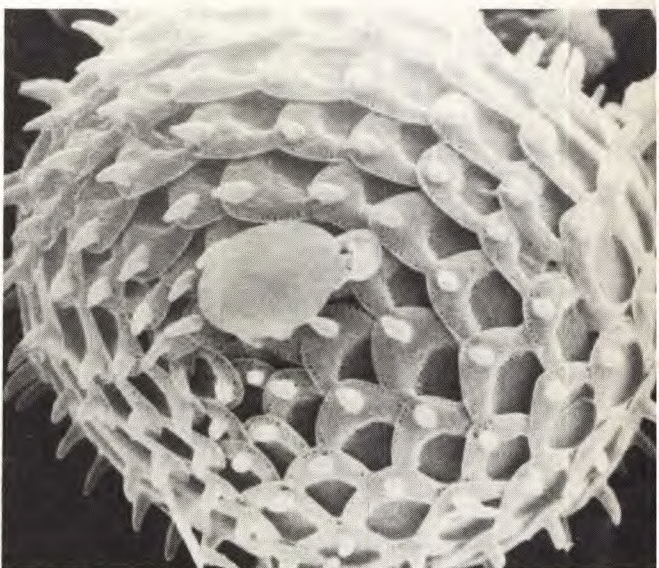
For us here and now, while the studies offer no cure for the dying lakes problem, they are helpful in two practical ways. Some lakes have been deemed to be naturally acidic because of their unique soil conditions, and no amount of limestone will permanently reverse the condition. For the rest, by studying the peculiar structure of the resident algae, the degree of acidity can be calculated. Instead of pouring tons of limestone into the lake at great expense, only the percentage necessary to neutralize the condition need be used.

While Siver is dedicated to his fresh water research (the appropriate word for which is *limnology*) he is equally enthusiastic about the esthetics and techniques of photographing the specimens he harvests. So much so, his photographs first came to our attention in an arts and crafts center in Blue Mountain Lake in the Adirondacks in New York State, a region whose lakes are plagued by acid rain.

Anyone who shares his interest in these photos—for scientific or esthetic reasons—may be pleased to know that copies are available in 8 x 10" or 12 x 16" glossy prints, mounted on "acid-free" board, of course. For information concerning prices and shipping charges, write: Peter A. Siver, Route 4, Hemlock Trail, Sandy Hook, Connecticut 06482, U.S.A. **M.M.**

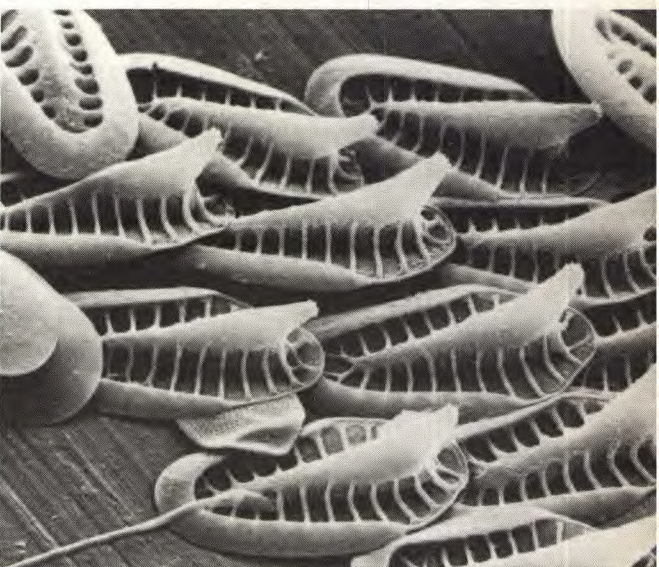


Synura lapponica, an acid organism found only once in North America.



Spirally arranged scales on the acid-loving organism, *Synura echinulata*.

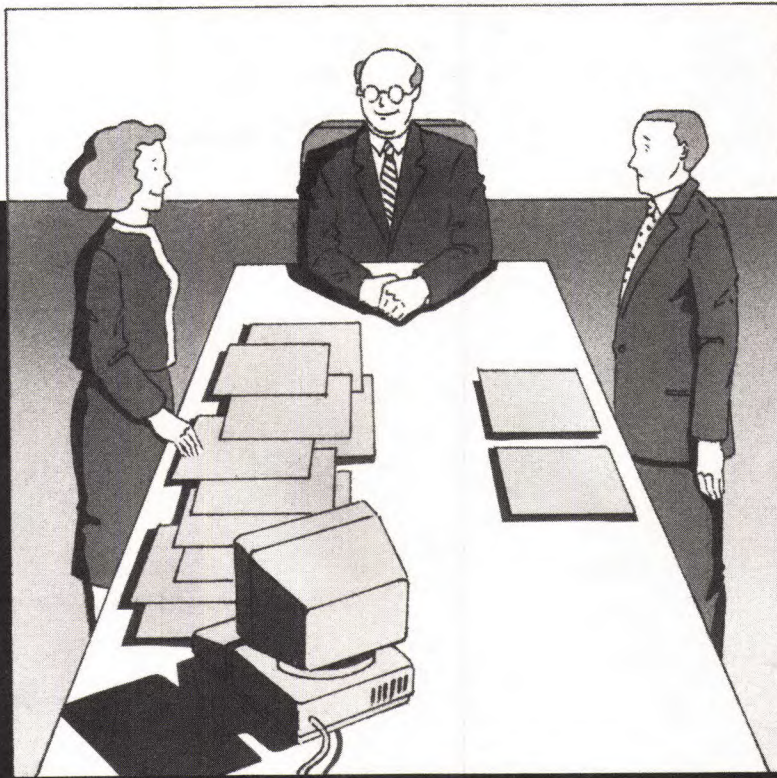
A secluded spot on Indian Lake, nestled in the Adirondack Mountains of New York.



Scales from *Synura petersenii*, a species capable of withstanding a wide range of acid conditions.

Classes, Courses and Choices

by Cynthia Baron
and Renee LeWinter
of LeWinter Graphics Multitasking



In the dream, it's Monday afternoon.

You've spent the weekend with your markers, and
have two strong, viable concepts
to present.

Uh-oh.

You recognize The **Competition**
entering from the conference room, accompanied by the smiling company VP.

"Sure, no problem. *With my
computer,* I could revise the
approaches you liked best,

*and dummy up some full-color applications in time for your Thursday
meeting. And I'll work up a complete cost estimate for the alternatives,
which I guarantee will be 30 percent lower than you're currently paying,
with no drop in quality.*

**You need creativity, speed
and cost control,**
and I know I can deliver."

You suddenly wake up.

Yes, it was a dream, but the
competition for good accounts
is intensifying, and you've lost some bids lately that
you might have gotten three years ago.

**"Maybe it's time
to take a course,"** you sigh.

Tools, tricks and the trade

Many designers are coming to the same conclusion. Recent changes in degree-granting programs have incorporated computer-aided design as part of the curriculum. Instead of serving their apprenticeships on the boards, graduates are accustomed to desktop design. This squeezes junior staff designers who don't have this expertise and makes competition fiercer for freelancers.

When exploring computer applications, designers can choose from a range of approaches. "Training" and "education" are not identical. In training, how something works is more important than why. Its tools are step-by-step drill and mnemonic cues. It's easy to measure how successfully you master a skill. Education emphasizes knowing why something works, assuming you will apply your knowledge in many environments. Its results are harder to quantify.

Training- and education-oriented courses vary from two-hour seminars to accredited classes. Design philosophy, personal style and individual critiques might be covered in an education-oriented class. How to change a layout, or bring in an illustration from another file, are training issues, since they are software specific. Know what the approach offers to get the most out of your learning experience.

Overviews

This is a lecture approach, with a slide show and/or demonstrations. Topics covered include product comparisons, user tips, or technology's impact on design process. Usually a one-time event or part of a theme-based series, they are sponsored by trade organizations, design societies, or computer user groups.

Overviews are personality-dependent. Much rests on the presenter's clarity and charisma, not to mention his or her breadth of knowledge. Overviews are recommended for people contemplating a computer purchase, those trying to defuse computer anxiety, or current users interested in sharpening their knowledge.

The intensive seminar

This approach offers one- or two-day hands-on software training. Such courses clearly name the covered topic, such as "Understanding Ventura™" or "Mac Basics." They are offered in a variety of settings, from computer learning centers to consultants' offices to convention centers.

Intensive seminars are recommended for designers wanting to apply their skills immediately in production. Unless you have primary access to a similarly configured computer, a skills-oriented seminar is not useful. If you just want to compare pros and cons, enroll in a "try before you buy" workshop.

Even the best seminar will not teach you how to master a different brand of software or computer. Additionally, you won't learn advanced features in introductory seminars. You may need time to develop cost-effective applications to your typical client work.

Hands-on with theory

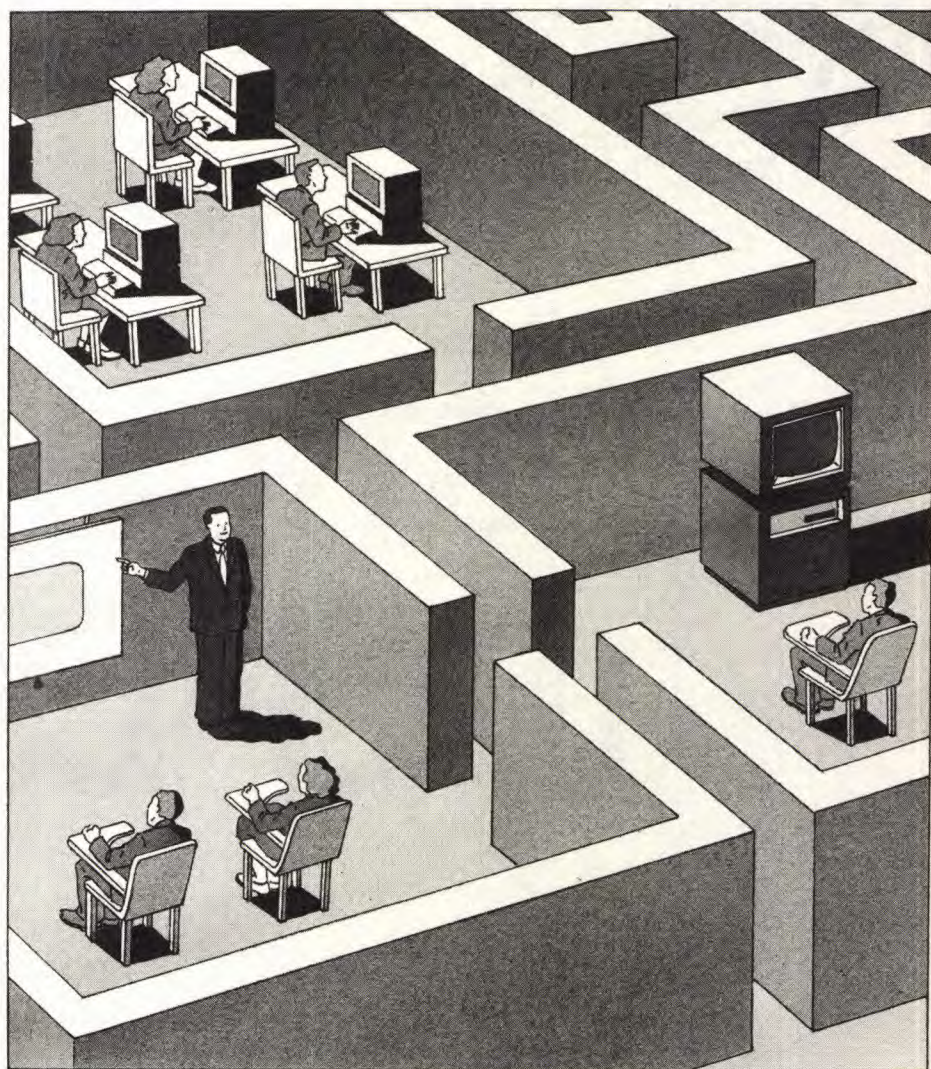
Courses such as Introduction to Computer-Aided Design or Electronic Publishing apply educational issues to hands-on. They are often part of an accredited certificate or college degree program. Since they meet for 12- to 16-week sessions, they cover larger questions about technology's impact on graphic design, along with how and why computers work. These courses allow more time to explore the creative possibilities of computer graphics. Such a class can be important for graphic artists who need to know the technology in depth, or plan to use their education as a stepping-stone to change career emphasis.

However, their major plus is also a minus—the amount of time and energy demanded. More aspects of program tools and design issues can be covered, but such classes also demand home assignments, formal examinations and lab time. This can be difficult for freelance artists with unpredictable schedules.

The self-help approach

Teaching yourself has several advantages for the self-employed designer. You learn only the applications you need and work at your own pace and time frame. The most popular workshop times can be overbooked or oversubscribed, leaving you to share a terminal, which may be less effective than self-instruction.

The approach does have some drawbacks. Software manuals have the reputation of being written by technical writers for other technical writers. This can make you feel like a reference librarian. Some companies, like Aldus® and Adobe®, have instituted support programs, but this idea is far from universal.



How comfortable you feel with the computer can affect your learning curve. Be honest with yourself. Frustration and fear can be defused by a good workshop leader. Additionally, many designers teach themselves the basics fairly quickly, but never find the time to learn the upper level functions that really make the program pay off. If you spend \$300 on an advanced level seminar, you'll probably make time for it.

New tools and trends

Even as we write, new training and educational tools are being generated, as software developers become sensitized to how designers use their products.

Several software manufacturers have produced videotapes introducing their products' features. Others have taken this concept further, combining audiotape instruction with synchronized video demonstrations, which combines some of the strengths of workshop and self-taught approaches.

Perhaps one of the most exciting possibilities is Hypercard™. Created for the Macintosh™ environment and combining words with illustrations, Hypercard enables software developers to create sophisticated on-line help. Many companies are packaging Hypercard stacks that offer step-by-step training, while allowing designers to make their own connections.

As more designers decide to explore the computer as a tool, the demand raises the quality level and availability of good computer instruction. From universities to software developers, more emphasis is being placed on making your introduction to this new environment enjoyable, rewarding, and successful.



U&Ic is compiling a data base of computer graphics educational programs. If you would like your services to be included, please send your institution or company's name, address, phone, and a description of your curriculum to the attention of Juliet Margolin, Managing Editor, Dept. JM, U&Ic, 2 Hammarckjold Plaza, 3rd floor, New York, NY 10017.

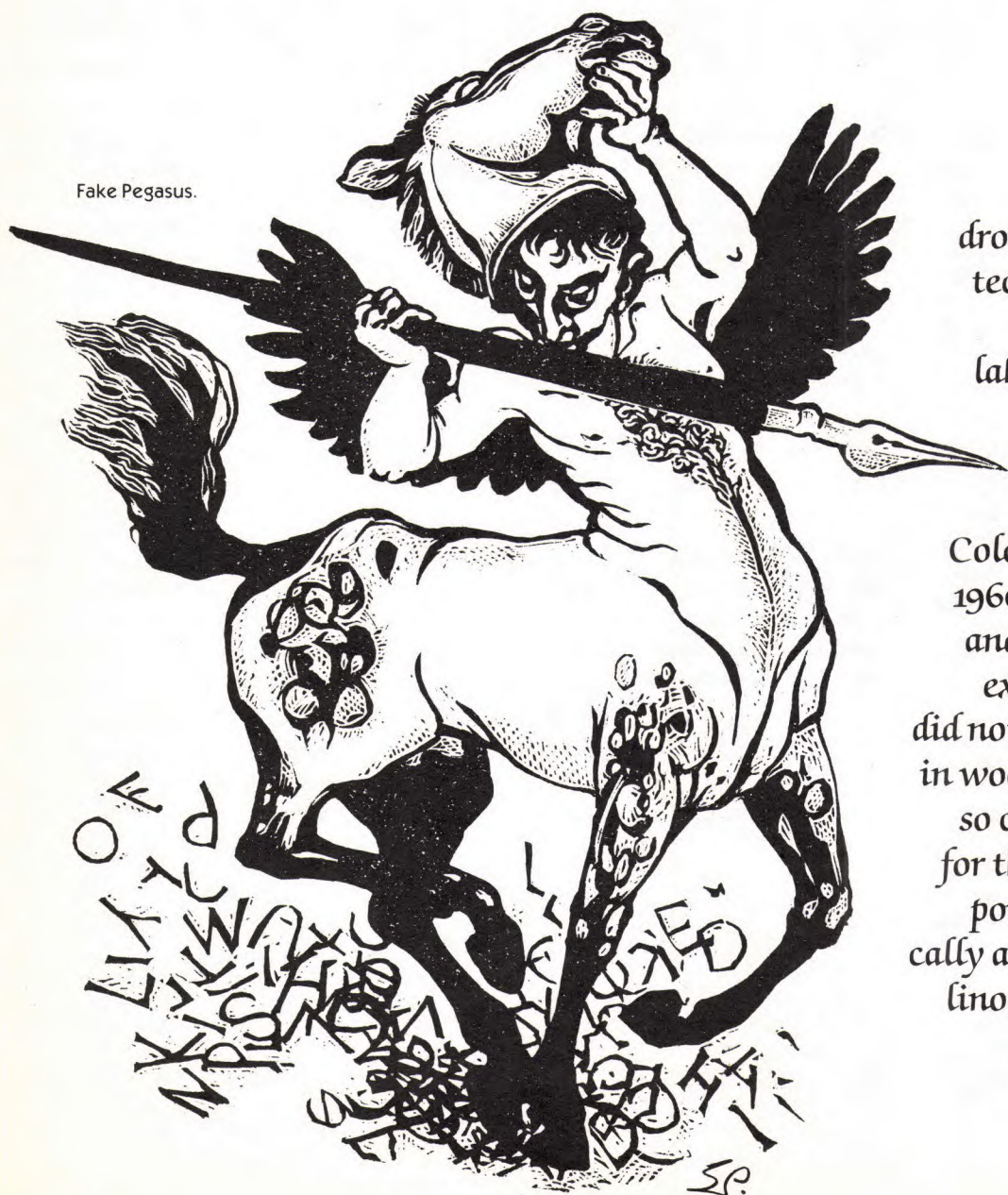


**Skill is only part of it.
Perceptiveness, humor and courage
add an extra dimension to
Eduard Prüssen's linocuts.**

ILLUSTRATING IN 3-D



Devourer
of literature.



Fake Pegasus.

With all the wondrous graphic options and economies our new electronic technology is providing, why in the world would a very busy illustrator choose to cling to an "old-fashioned" laborious, time-consuming technique like linocut?

Eduard Prüssen of Cologne answered the question before we asked it. In the 1960s, he set up in his own studio as a freelance designer and illustrator. At that time it was clear to him that the existing technology for printing newspapers and books did not do justice to fine line drawing. But when he worked in woodcut or linocut, the black-and-white contrasts were so clear and dramatic, they proved to be ideal techniques for those media. In linocut especially, he could carve both powerful and graceful forms, which pleased him esthetically and emotionally. So, early in his career, Prüssen chose linocut as his major form of expression, and he continues to use it with increasing ingenuity and pleasure.



Hunting
for success.



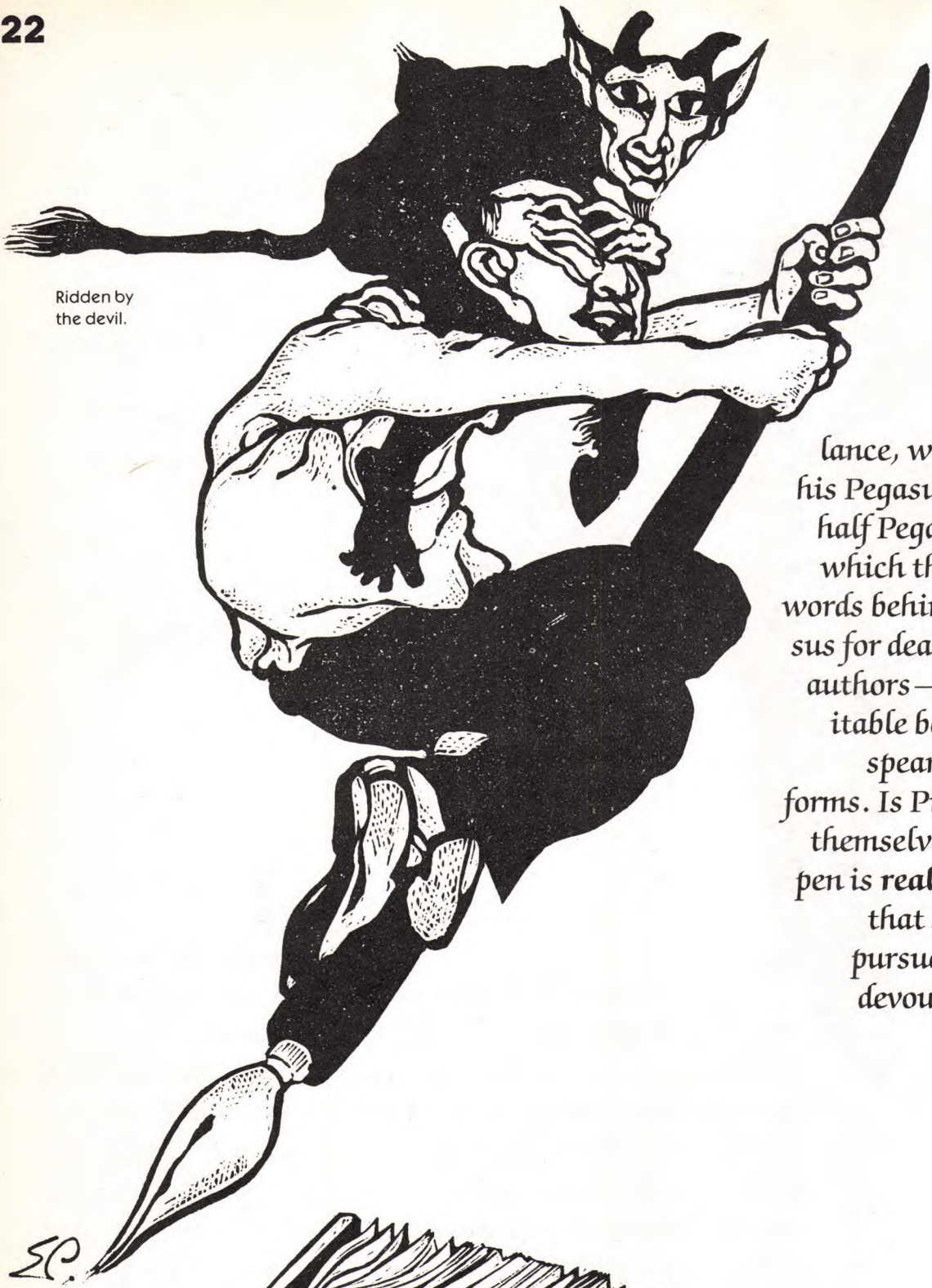
Reciprocal action.

Today, a significant portion of Prüssen's livelihood comes from book projects in general—illustration in particular. Contrary to what we have come to expect of linocut illustrations, which are usually worked in bold, broad forms, Prüssen's sensibilities are exceedingly fine-tuned. He can express many moods and concepts—comic and tragic, portentous and trivial. His prodigious skill with knives and gouging tools is only part of the story. It's his perceptiveness, wry humor and determination to tell-it-as-he-sees-it that give Prüssen's illustrations their additional dimension.

His long association with the publishing world has given him an insider's view of literary people—readers as well as writers. He knows their obsessions, their agonies and ecstasies, as well as he knows his own. In 1986 he was commissioned to create a series of illustrations for a newspaper literary supplement to be issued in conjunction with the Frankfurt Book Fair. As you can see from the sampling of those illustrations reproduced here, his insights are penetrating; his wit is cutting, but it's never merciless.

The overall theme of his satirical linocut series is **Letters, Books, Writers, Readers**, and you'll notice that the winged Pegasus, the mythical source of all poetic inspiration, makes his appearance in some surprising guises and disguises.

Ridden by the devil.



Jn literary parlance, when a writer begins to write he is said to "mount his Pegasus." So Prüssen gives us a writer who is half man, half Pegasus... a desperate writer tethered to a book from which the "poetry" (Pegasus) has vanished, leaving only words behind... a writer and a reader hanging onto old Pegasus for dear life. He portrays also the universal dream of all authors — to be writing great literature and penning a profitable best-seller at the same time. Another writer, with spearlike pen in hand, covers behind a shield of letter-forms. Is Prüssen suggesting that writers attack and defend themselves with words, or is he questioning whether "the pen is really mightier than the sword"? He also reminds us that some writers produce garbage; that some readers pursue pleasure and others devour books to grow wise.

All is lost.



Armed with pen and words for battle.





Secret desires.



Winged esthete applying winged words.

These satiric linocut illustrations are only a small sampling of Prüssen's productivity. He is also adept at woodcuts and etching, posters and brochure design. For many years, in fact, his unique, powerful posters announcing theatrical, musical and sports events sponsored by the city of Bergisch Gladbach blanketed the community, and they fostered a unified visual image of the city that has persisted for a long time.

It is obvious that Prüssen goes at his work with gusto. But probably he gets his biggest kicks out of his own personal publication, an irreverent little house organ which he distributes periodically to keep in touch with his old clients and woo potential new ones. In it he reports on the contemporary world scene with illustrations and written commentary. Prüssen is perceptive, fearless, and funny, and he takes aim at political bigwigs, the art world and the human condition with courage and accuracy. His little journal, which he lovingly prints on his own hand press, bears the modest name, *Donkey-Press*. Nevertheless, not to be outdone by Pegasus, his donkey also has wings.

—Marion Muller



Donkey-Press Handpressendrucke

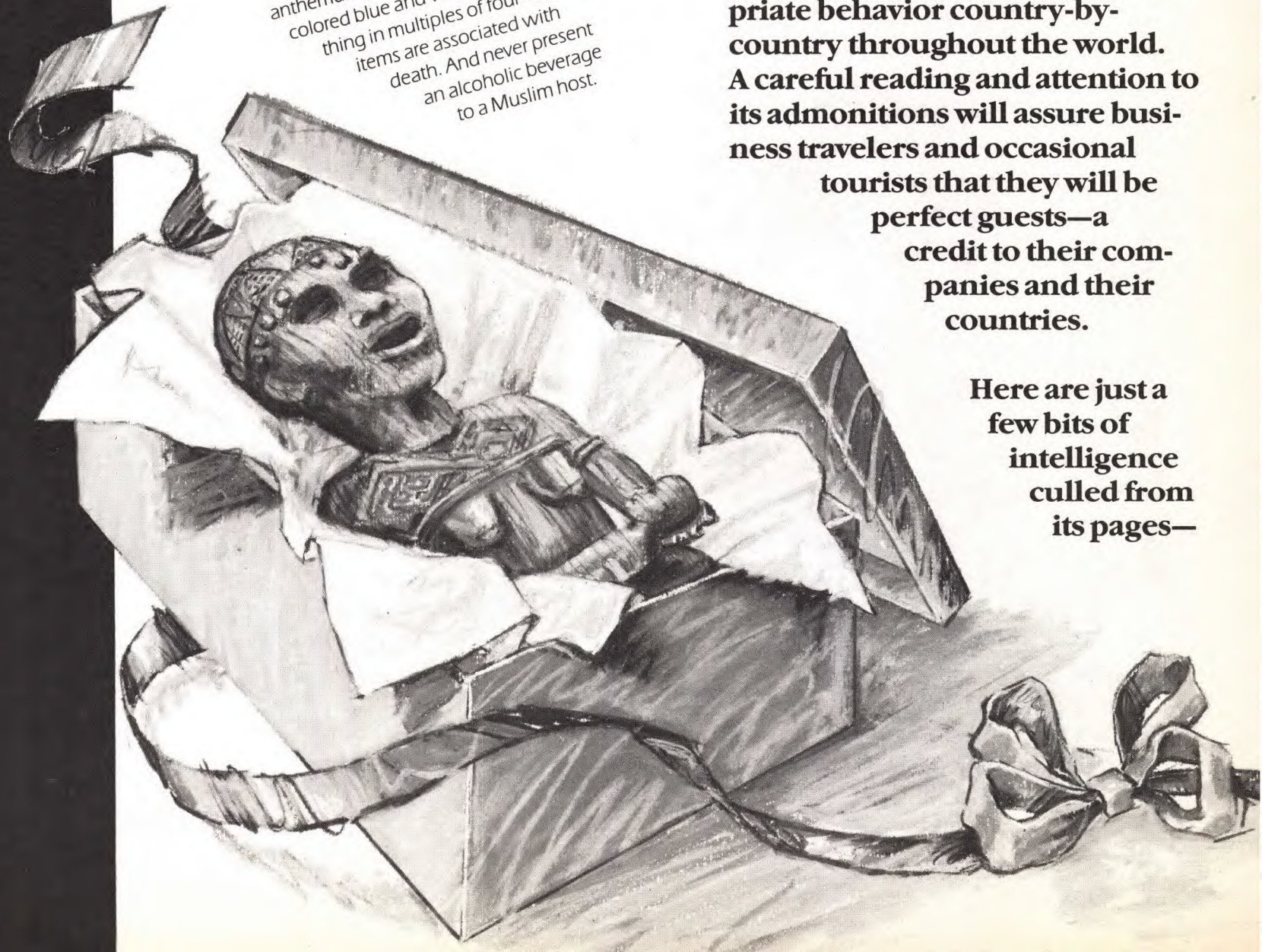


To each his own.

HOW TO BE THE

PERFECT GUEST

Re: Gifts
While it's customary to exchange gifts at the conclusion of business deals, there are specific do's and don'ts about what, when, where and how. Generally a business gift should be offered after the completion of a deal so it does not appear to be a bribe. Gifts should represent something of your country's unique native arts or crafts—never an item with your company insignia. For a house or social visit, flowers, candy, wine, whiskey or cognac are generally appropriate. But in Belgium and Luxembourg avoid bringing chrysanthemums; in China avoid anything colored blue and white, a clock or anything in multiples of four—all such items are associated with death. And never present an alcoholic beverage to a Muslim host.



When you travel abroad—especially on business—it's crucial that you respect the customs of the host country. Knowing how to conduct yourself, you can avoid blunders that might insult or antagonize the natives and embarrass you and your company.

Do you know, for instance, where in the world, and with whom, a handshake is bad form? Where it is unpardonable to arrive late for an appointment? And gauche to arrive exactly "on time"? Where is a tip an insult? In which countries, other than Japan, should you remove your shoes before entering a home or a house of worship? What gifts should you never ever offer in China?

The answers to those questions and hundreds more can be found in a treatise entitled *Do's and Taboos Around the World*, published by the Parker Pen Company. The manual, a compilation of facts, tips and educational anecdotes contributed by 500 international business travelers, is a gold mine of advice about appropriate behavior country-by-country throughout the world. A careful reading and attention to its admonitions will assure business travelers and occasional tourists that they will be perfect guests—a credit to their companies and their countries.

Here are just a few bits of intelligence culled from its pages—



Re: Greetings
 Almost everywhere in the world a handshake is an appropriate greeting. But in Central and South America, men frequently embrace acquaintances, and women kiss each other on the cheeks. In many European countries men also engage in cheek-kissing, and in Belgium, in particular, they kiss three times, alternating cheeks. In Japan, a bow takes the place of a handshake. In Thailand the traditional greeting gesture is made by placing both palms together in prayer position. In India, too, men greet women in the prayer position but shake hands with other men. In Islamic countries a man greets another man with a handshake or a kiss on both cheeks; but never even offer your hand to a woman unless she initiates the gesture.

Re: Tipping
 To Westerners, a "No tipping" sign is a treat for the eyes. But though such signs are not on display, a tip for services is considered an insult in China, Japan, Iceland, and Tahiti. As for taxi tipping specifically, it is totally unacceptable in Denmark, Finland, Switzerland, China, Japan, Singapore, Taiwan, Thailand and most Latin American countries, except Argentina, Brazil and Mexico. (One frequent traveler we know assures us that the Chinese are fast learning Western ways and have no compunction about accepting tips if presented discreetly.)

Re: Eating
 Even if you don't recognize what's on your plate, it's good form to eat what's set before you. Expect sheep's eyes in Islamic countries, but never pork or shellfish. Never ask for beef in Hindu or Buddhist lands. Expect plenty of raw fish in Japan. And in parts of China, where they brag they "eat anything that flies except airplanes, and everything on legs except tables and chairs," eat heartily of the vegetables, and slice the meat thin enough to swallow in one gulp in case you're squeamish.

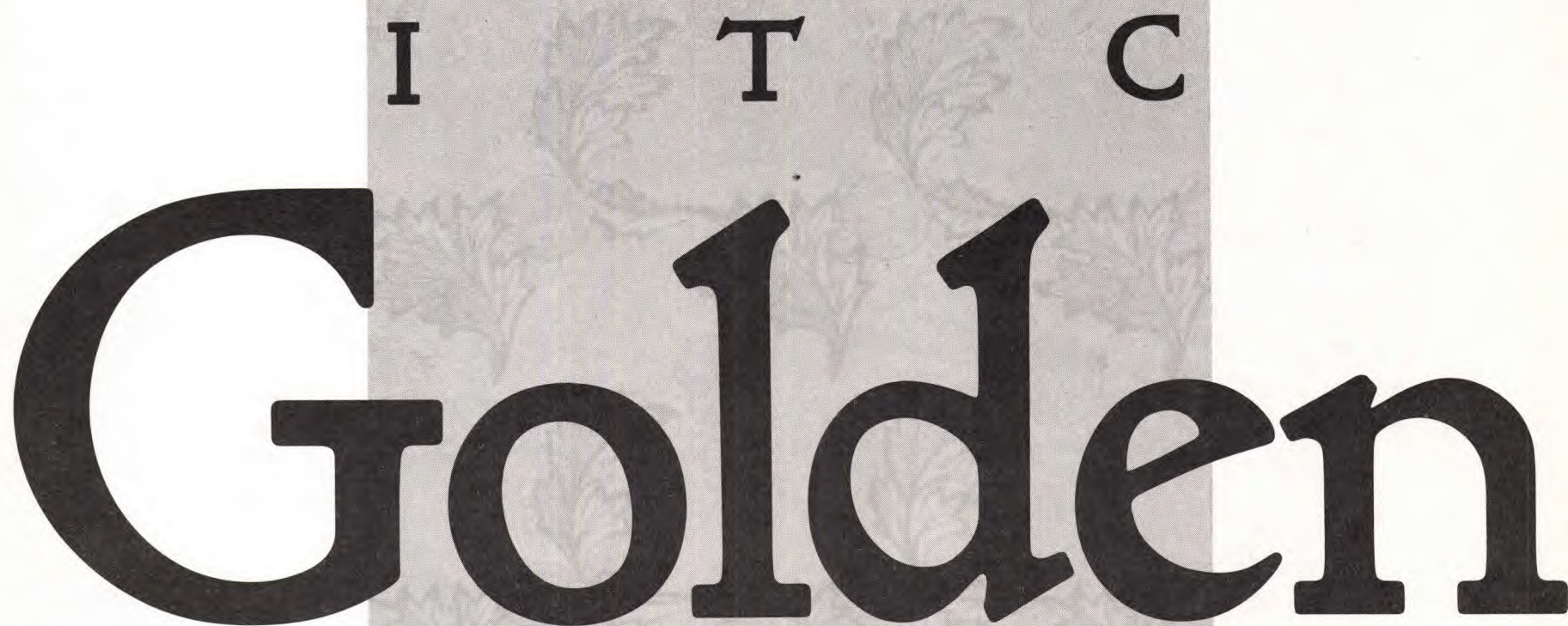


There are literally hundreds more sensitive, practical suggestions in *Do's and Taboos* for people traveling abroad. Besides educating us about differences in etiquette, customs, body language and jargon, the editor also reminds us that one gesture is universally understood and should be employed often—the smile. Bon voyage!

Marion Muller



ITC MASTERWORKS



ITC Golden

ITC Golden Type is a revival of one of the three typefaces produced by William Morris. The other two were blackletter fonts, and though well-designed, did little to change or to influence typography or future typeface design. His Golden Type, however, had a tremendous affect on both German and American graphic communication.

Morris was what we would today consider a "hopeless romantic." His contemporaries, however, very likely thought of him as being just "a bit odd." Born in 1834 of prosperous British parents, Morris was well educated, and early on gravitated toward the arts as an avocation. He tried architecture for a while, then painting, and later writing. He was good at these creative outlets—but not great. Eventually he tried his hand at decoration, wallpapers, rugs, stained glass and a wide variety of household decorations. Morris' expertise was in pattern—beautiful, complicated, richly textured pattern. Today his work might be judged overly ornate, or even affected; but in his time, those who knew Morris' designs considered them masterworks.

A combination of Morris' writing ability and design skills attracted him to the craft of printing.

"I began printing books," said Morris, "with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read..."

His first books were set in types produced by others; but before long Morris desired to have his own type, one that would create exactly the graphic effect he wanted. He

wrote, "I began by getting myself a fount of Roman type. And here what I wanted was letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be, owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest and most Roman characters..."

The result of Morris' labor, and Jenson's foundation, is Golden Type—so named because it was first used in his printing of *The Golden Legend* in 1892. While he had lived and worked in England, Morris was, typographically, a relative "unknown" in his homeland. His type and typography have had a lasting effect on the graphic communication of America, and to a somewhat lesser degree, Germany.

Shortly after Morris' *The Golden Legend* was published in England, American Type Founders began the first of many versions of Jenson type with a heavy Morris influence. These first fonts were met with immediate success and soon spawned demand for more such types. In fact, *Rolling Stone* magazine, even today, has its masthead type based on one of these ATF fonts.

In addition, Morris' typefaces and typographic style mark the turning point from the use of weak type and stilted typographic arrangement of the late 1800s to the robust and dynamic type and typography of the early 1900s. Morris helped to put life and verve back into graphic communication.



About the Designers

It is an ITC tradition that the first typeface design we release by a type designer be named for that designer. This was not possible with ITC Golden Type. The obvious reason is that naming it after William Morris, or the person responsible for its revival, would detract from one of the basic purposes of the masterworks series: to preserve, intact, some of the more important typefaces of the past.

Another reason is that ITC Golden Type was not revived by a single designer, but a design team: ITC's design team at URW. For several years, URW, a German-based software house, has been instrumental in the production of ITC typeface releases. It has been this com-

pany's job to convert the artist's rendering of a typeface design into a production tool suitable for font development. Three people at URW have the responsibility for this task, and they

are the same people responsible for the revival of William Morris' Golden Type.

Theirs was a labor of love. They had no idea that the typeface would eventually be released as digital fonts; their reason for starting the project was a desire to learn more about the process of typeface design. In their words, "Our revival of the Golden Type was motivated by the desire to create something disassociated from the technical perfection of digital type, to work closely together as a team on a private project, and to experiment with our theories concerning legibility and readability. The initial results pleased us immensely, and this combined with our increasing knowledge of Morris and his theories motivated us further to recreate a Golden Type accurate in every detail and eccentricity."

All of us at ITC are also immensely pleased. Because through their effort we are able to release an important typographic masterwork in all its original beauty and charm. And because we now have the opportunity to introduce three young designers who have worked so diligently, behind the scenes, for many years.

Those responsible for ITC Golden Type are:

Ms. Sigrig Engelmann, a native German who studied at the Fachhochschule für Gestaltung prior to joining URW in 1980.

Ms. Helge Jorgensen, also a native German, who studied at the Hochschule für Bildende Künste before going to work for URW.

Andrew (Andy) Newton, who was born in England, studied at Barton Peveril College in Hampshire before he went to work for URW.

We hope that you agree that the value, and the quality, of their work is extraordinary.

Type

ITC Golden Type is available in Original, Bold and Black weights. These designs are part of the ITC MasterWorks Series. The Original weight corresponds to high quality prints from the original Golden Type fonts, Bold harmonizes with the most often seen reproductions of Golden Type, and Black is a new weight created for emphasis and display applications. Small caps have been created for the Original and Bold weights. Oldstyle figures, in addition to a paragraph mark and two ornaments, are available in all weights.

Due to the nature of this design, we do not recommend setting ITC Golden Type in small point sizes or with tight letterspacing.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on, or after November 20, 1989, depending on each manufacturer's release schedule.



I T C GOLDEN TYPE

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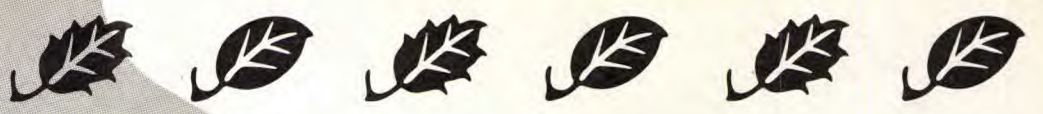
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began printing books," said Morris, "with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read..."



LAUGHTER IS
PERMITTED
IN THE GALLERY

*People whisper...ooh...ahh...raise their eyebrows...
nod their heads...or turn up their noses as they tiptoe through an art gallery.
But almost nobody ever laughs out loud...
unless they happen to be at a Beryl Cook exhibit.*

So is it art? Do paintings have to be beautiful? Painful? Obscure? Or can they be accessible, appealing and funny and still be taken seriously?

Not long ago, on a BBC television program, Beryl Cook was proclaimed "Britain's most popular artist." The fact that her work is more familiar to millions of Brits than Gainsborough, Turner, Van Gogh and Picasso combined, that her paintings appear on greeting cards and her books are best-sellers, is no reason to dismiss her. There are of course certain hard-nosed esthetes who regard her work as more entertainment than art. But there are also enough credible art critics who are not put off by her popular appeal and give her the respect afforded a fine artist.

Beryl Cook herself is embarrassed by the fuss and acclaim. She ignores reviews, hates interviews, never watches herself on television, and if she makes an appearance at one of her showings, she is likely to sit quietly in a corner puffing on a cigarette, trying desperately to be invisible. But the fact that she doesn't take *herself* seriously doesn't mean she's not serious about her work.

Her success story is almost too much like a fairy tale to be believed. In a world inundated with artists struggling for attention, she had fame thrust upon her. It all began in the mid-1950s when the family moved to Southern Rhodesia, where her



Far left: *Café Patrons*. Beryl Cook's impressions of the café crowd. Unpublished. Original oil.

Above: Self-portrait. Frontispiece from *Beryl Cook's New York*. Original oil.

Near left: *Bicyclist*, from *Beryl Cook's New York*. "Loud rock music announced his arrival and then I saw how attractive his clothes were." Original oil.

Below: *Shoe Shop*, from *Beryl Cook's London*. "Shoes receive minute attention from me, and I'm very interested in the changing styles." Original oil.



husband John had accepted a job with a motor company. Beryl's own work experience included a stint as an actress in London, a showroom model, a tearoom proprietor and a variety of office jobs. There was nothing even remotely related to art in her past. But one day while she was showing her son how to use his watercolor set she discovered her own pleasure in working with paint. On her next birthday John presented her with a junior set of oil paints with which she produced her first significant work. It was a half-length portrait of a lady with a vacuous expression and pendulous breasts. John promptly and wryly entitled the picture, "Hangover." The earthy, good-natured humor in that first painting was a portent of all the wonderful things to come.

When the family returned to England, they settled in a seaside cottage in Cornwall. Though Beryl was humble about her efforts, she painted assiduously to fill the bare walls of the cottage. She worked on pieces of driftwood gathered on the beach, on odd remnants of wood purchased at the lumberyard for bargain prices and on scraps she found in their own garage. On the family's next move to Plymouth Hoe, Beryl turned their home into a boarding house for summer guests. While being a landlady left her no time to paint during holiday season, she stored up enough images of her guests—their crazy antics and human foibles—to keep her busy all winter. Another source of inspiration for her paintings was the local pub where she delighted in the uninhibited camaraderie of the gay bar—the singing, dancing, the strippers, the drag acts. Wherever she goes, her keen eye soaks up the scene; then back home she paints it with a sympathetic heart and a deft hand.

At first Beryl had no intention of letting her paintings travel beyond her own walls. But an antique dealer who was a friend and



neighbor, persuaded her to let him hang a few in his shop. Within a week, he had sold almost all of them. From then on her progress was incredible. She was offered a one-woman show at Plymouth Art Center. Inevitably, London's Portal Gallery, which specializes in self-taught artists and fantasy paintings, drew her into its fold.

It is always tempting to try to fit artists into known niches—define them by a school of painting or by a predecessor. It's not possible with Beryl Cook. Although she's self-taught, she's no primitive or naive painter; she's well aware of what other contemporary artists are up to. Some people might call her a Pop artist, because her paintings are so tied up with everyday, commonplace matters. You might even try to squeeze her into the school of genre painting—

as she so accurately pinpoints a time and a place. Some see a resemblance to Botero in her inflated figures; others call them Rubensesque. The British art critic, Edward Lucie-Smith, one of her biggest boosters, places her in the realm of the great British caricaturists like Hogarth.

But Beryl pooh-poohs all the profundities. There are no philosophical mysteries in her work and she claims no mentors. The truth is Beryl Cook's paintings are what Beryl Cook is all about. She embraces life with gusto, and she enjoys painting people who are enjoying themselves. Her outsize figures resemble her own generous proportions, although, she confesses, she paints the figures large because she's nervous about handling backgrounds. She constantly questions and struggles with her work (a sure sign she's a serious artist), but the last thing in the world she wants to do is "sit around and talk about art." "I don't know any artists and I don't want to meet any," she pronounced firmly in a recent interview. One gets the feeling that she is quite astute about her career. She means to remain unpolled by fashions and trends wafting through the art world, and to preserve her uncluttered independent vision and personal style.

Since it embarrasses Beryl Cook to have so much said about her, our best advice is to see for yourself. Have a look and a chuckle at her work. Aside from the paintings reproduced here, a number of books of her paintings are in print: *The Works*, 1978, *Private View*, 1980, and more recently *Beryl Cook's New York* and *Beryl Cook's London*, all published by John Murray. Her paintings are exhibited at Portal Gallery, London, and Central Square Gallery, Linwood, New Jersey. Her graphics are available exclusively from Flanagan Graphics, Haverford, Pennsylvania. *Marion Muller*

Upper left: *Bird In Hand*, created for a show in London. Artists were given a proverb to illustrate. Original lithograph 26 x 24 1/4".

Lower left: *Twins*, a 24 x 24" numbered lithograph.

Near left: *Dancing on the QE1*. "After I had painted the dresses I became rather excited as they appeared to be moving about in the picture, then I realized it was my eyes that were dancing — from painting all those stripes." Serigraph 29 3/4 x 26 3/4".

Right: *Big Olives and Little Olives* is available as a lithograph 27 x 27" in a limited edition of 300, plus 60 artist's proofs. Pencil signed and numbered. Original painting was presented to Norman Henry of Flannagan Graphics whose olive preference struck Beryl Cook's fancy.

Below left: *Dustbin Men*. Serigraph 24 x 26 1/2".

Below right: *Gare du Nord*, a Beryl's-eye view of a Paris railroad station. Serigraph 20 x 26".

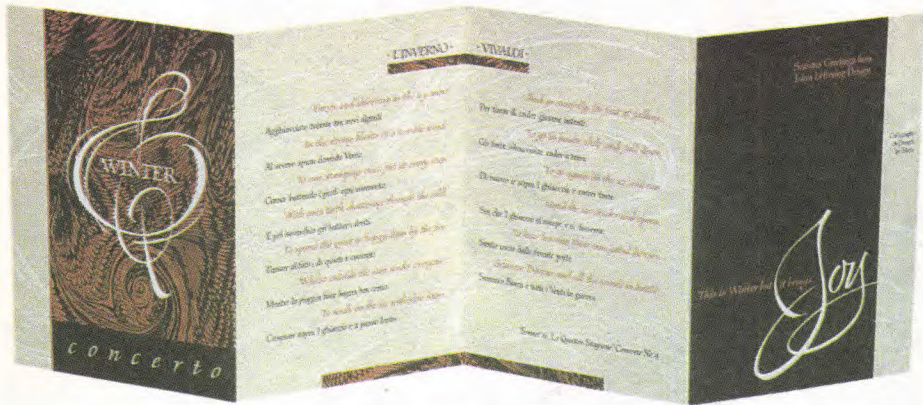


It's that time of year again—the season to be jolly...frantic...and rich. Even if you've made up your mind not to get carried away this year by all the seasonal imperatives—the gifts, the wrappings, the decorations, the overeating and overimbibing—just the search for the right greeting card can leave a normally stoic person stressed out.

Do your friends really want another picture of your kids this year?...or your fireplace?...or your dog? Is there a card that expresses your sentiments without being saccharine? One that's not too cutesy...not just another cliché...and yet not so self-consciously clever it ignores the holiday spirit altogether?

THIS YEAR'S CROP OF WISHES

Calligraphy and design by Iskra.

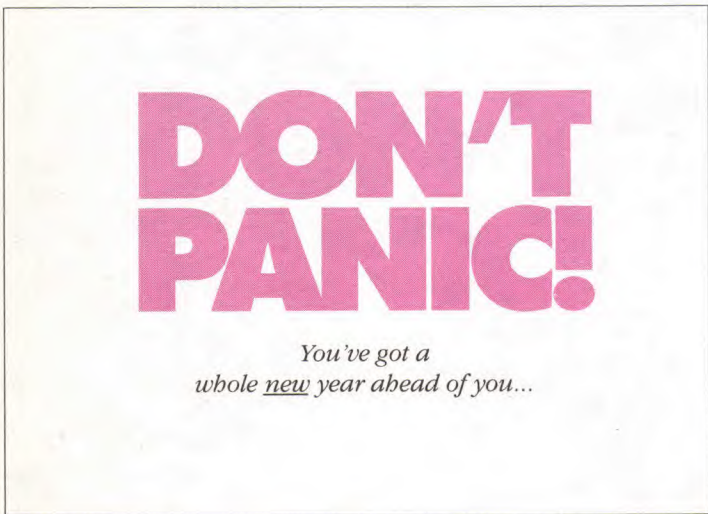


If most of us obsess about finding the right store-bought card, picture the predicament of the graphic designers who feel it is incumbent upon them to produce their own. Now there's a trial. Even if they're not tied up with annual reports, catalog designs and their usual bread-and-butter jobs, this is the time to put everything else aside and show their stuff.

demonstrate discretion; they want to identify themselves and their studios, yet not come off too blatantly promotional. It's a time to be original and yet not so outré they deny the obvious message of the season.

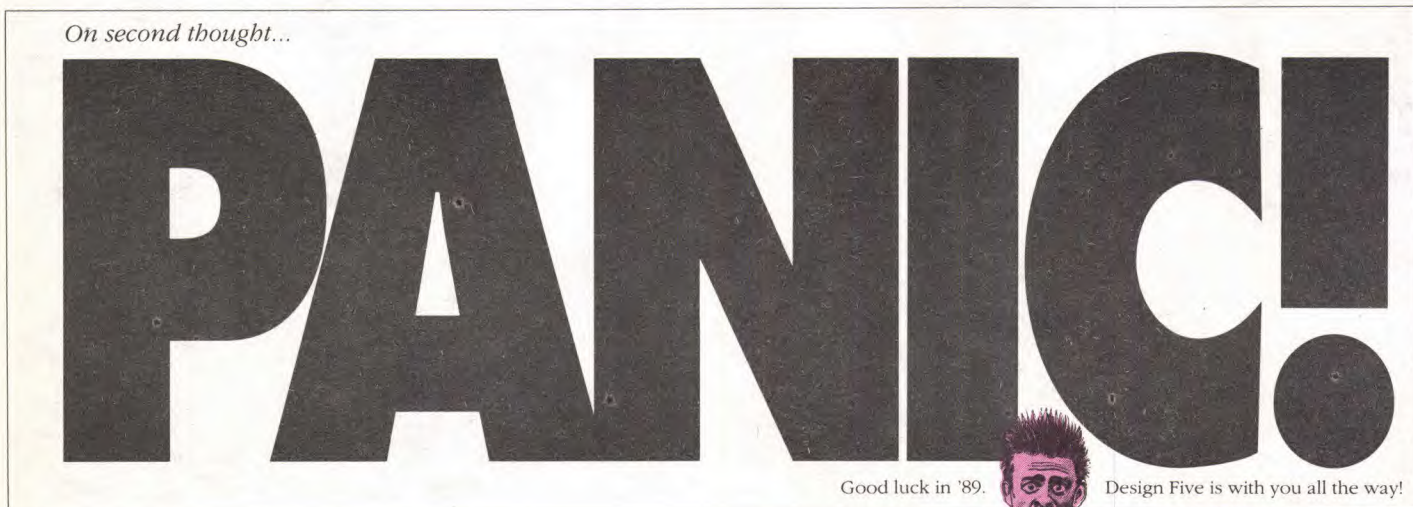
This year, as in the past, we invited designers and illustrators to submit their creations. So many responded, we could fill the entire issue of *U&Ic* with their offerings. But because of our limited space, we have selected a few that demonstrate the range of concepts and artistry. From Iskra's poetic calligraphy to Igarashi's heroic numerals, they all add up to SEASON'S GREETINGS. To which we add our own. **M.M.**

This is the job with no client hanging over their shoulders, and no excuses or explanations of how it might have been. The do-it-yourselfers must also

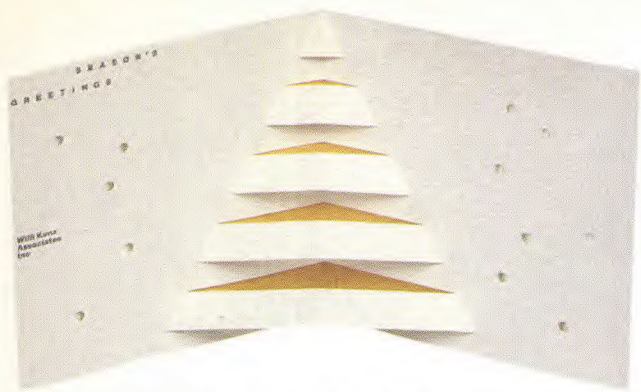


Scott McKowen added another letter to his Merry Christmas greeting series.

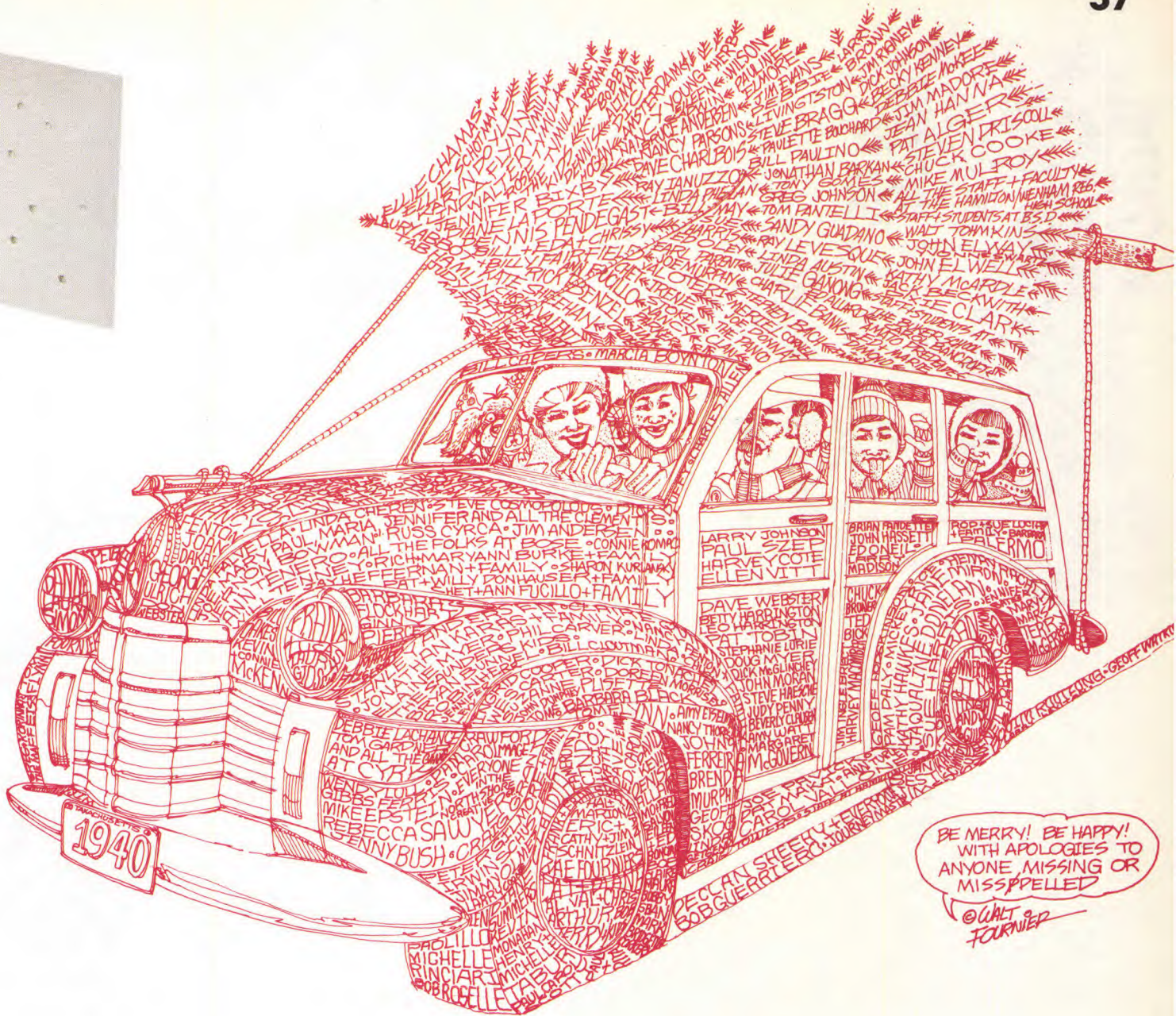
Design Five sent U&Ic staffers this reassuring warning.



HEADLINE: ITC ÉLAN BOLD TEXT: ITC JAMILLE BOOK CAPTIONS: ITC ÉLAN BOOK ITALIC WITH BOOK BYLINE: BOLD ITALIC

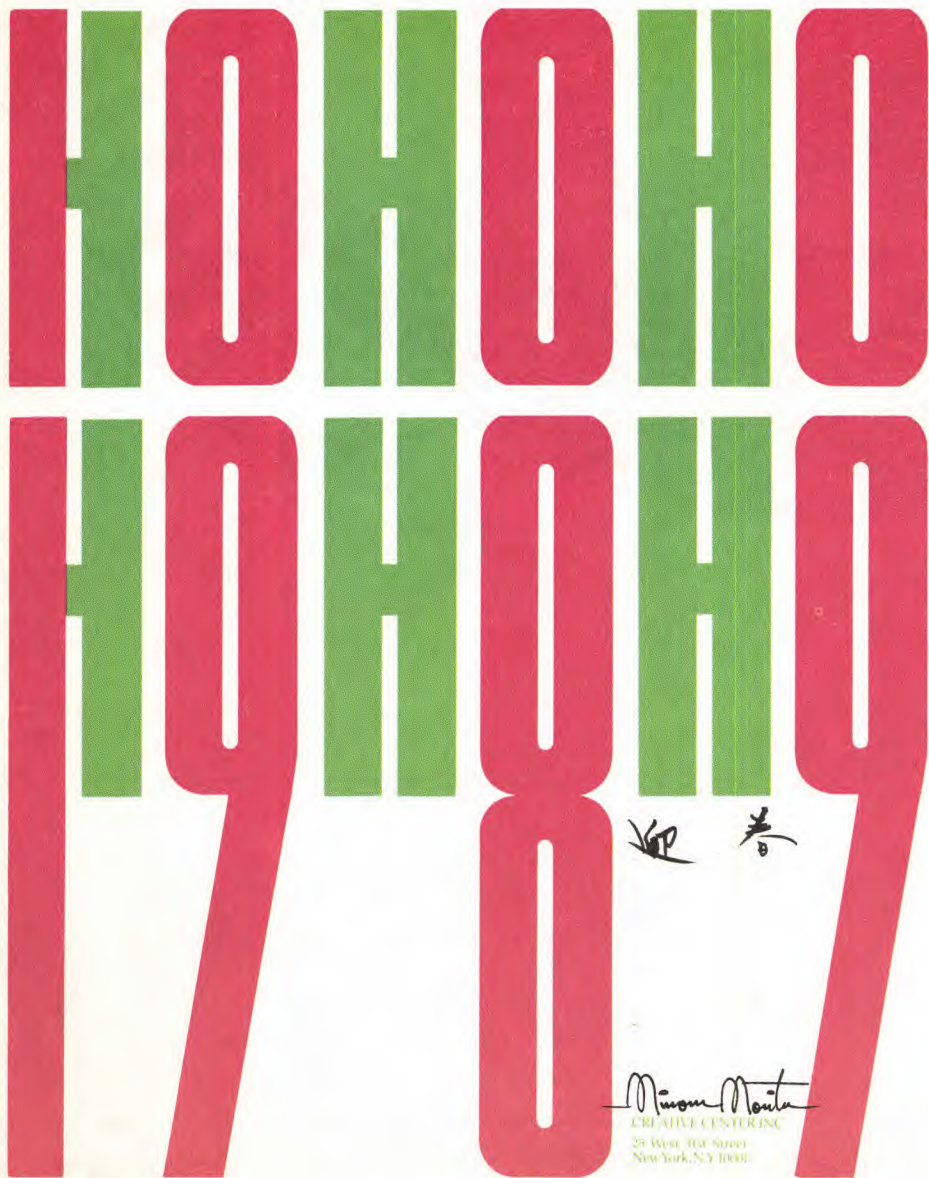


Not the usual holiday colors from Willi Kunz Associates, but the usual greeting.



Walt Fournier loaded his station wagon with wife, kids, dog and Christmas tree to wish their family and friends a happy holiday season.

Any way it's folded, Minoru Morita's card is timely.



Happy shopping season is the message inside Felipe Galindo's 1988 card.

Number sequencing was right on target for the Igarashi Studio.





STUNT FLYING WITH AN AIRBRUSH





Not too long ago, Donna Kern graduated from Southern Connecticut State University with a combined degree in Graphic Design and Studio Arts, a burgeoning portfolio and a big question mark about her future.

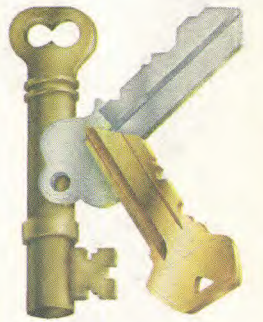
Of course she had a scenario in mind. It was set in a cozy studio of her very own with the telephone ringing off the hook with offers of prestigious commissions for fine art illustrations.

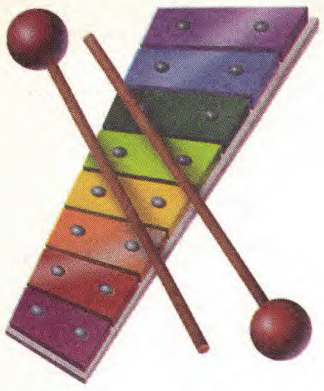
But Donna was no idle dreamer. She knew all about the harsh realities of the competitive commercial world. She was also aware that thousands of other recent graduates were out there flashing their art school portfolios, and she realized that she had to add some razzle-dazzle to her own presentation to jolt jaded art directors and art buyers out of their apathy. It was clear to her that she had to demonstrate some unique skill, beyond her drawing and painting facility, to give her some competitive edge. Repeatedly, the airbrush loomed into her consciousness.

The idea of airbrush illustration did not come to Donna clear out of the blue. She had been intrigued with its possibilities for a long time. But she could not begin to tell the story of her evolution as an airbrush artist without waxing lyrical about three people who most influenced her direction and her work.

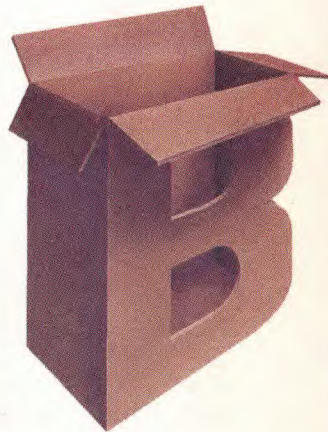
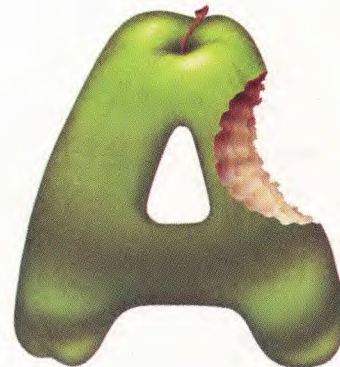
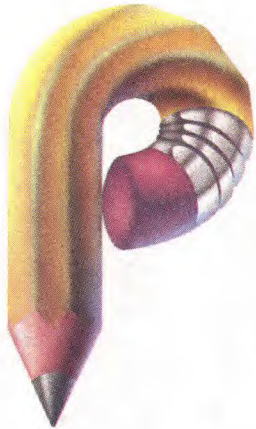
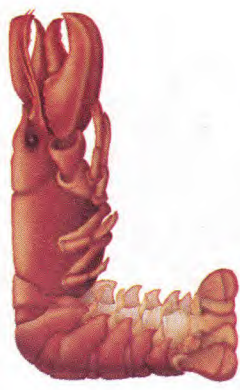
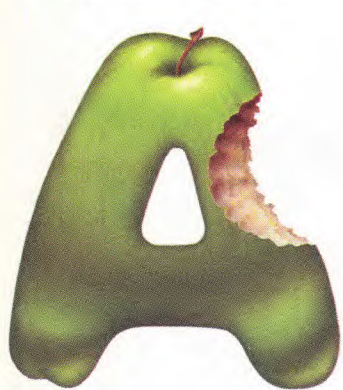
First there was the painter, Julie Kiefer-Bell. Back in Illinois, during her early undergraduate years, Donna took a series of private painting lessons with the artist. Everything she learned about fine art drawing and painting in that workshop eventually came to bear on her illustration style and pushed it, she believes, far beyond the narrowly commercial. Also through her association with the artist, Donna became acquainted with the work of Jay Bell, Julie's husband, an airbrush artist and teacher at Northern Illinois University.

The first introduction to airbrush painting was a stunning experience, and although she did not pick up an airbrush herself until years afterwards, visions of his work and possible variations tantalized her incessantly. Finally, when she settled down in Connecticut, she was able to get the feel of an airbrush in her own hand in a class given by Roger Hyussen of Darien, who, Donna declares, is a master artist and a master teacher. Donna sums up her experiences with her three mentors with palpable reverence in her voice: "Julie Kiefer-Bell taught me to draw and paint... Jay Bell inspired me... and Roger Hyussen taught me how to use the airbrush and how to think"



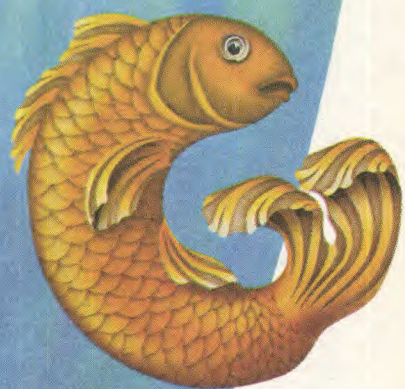
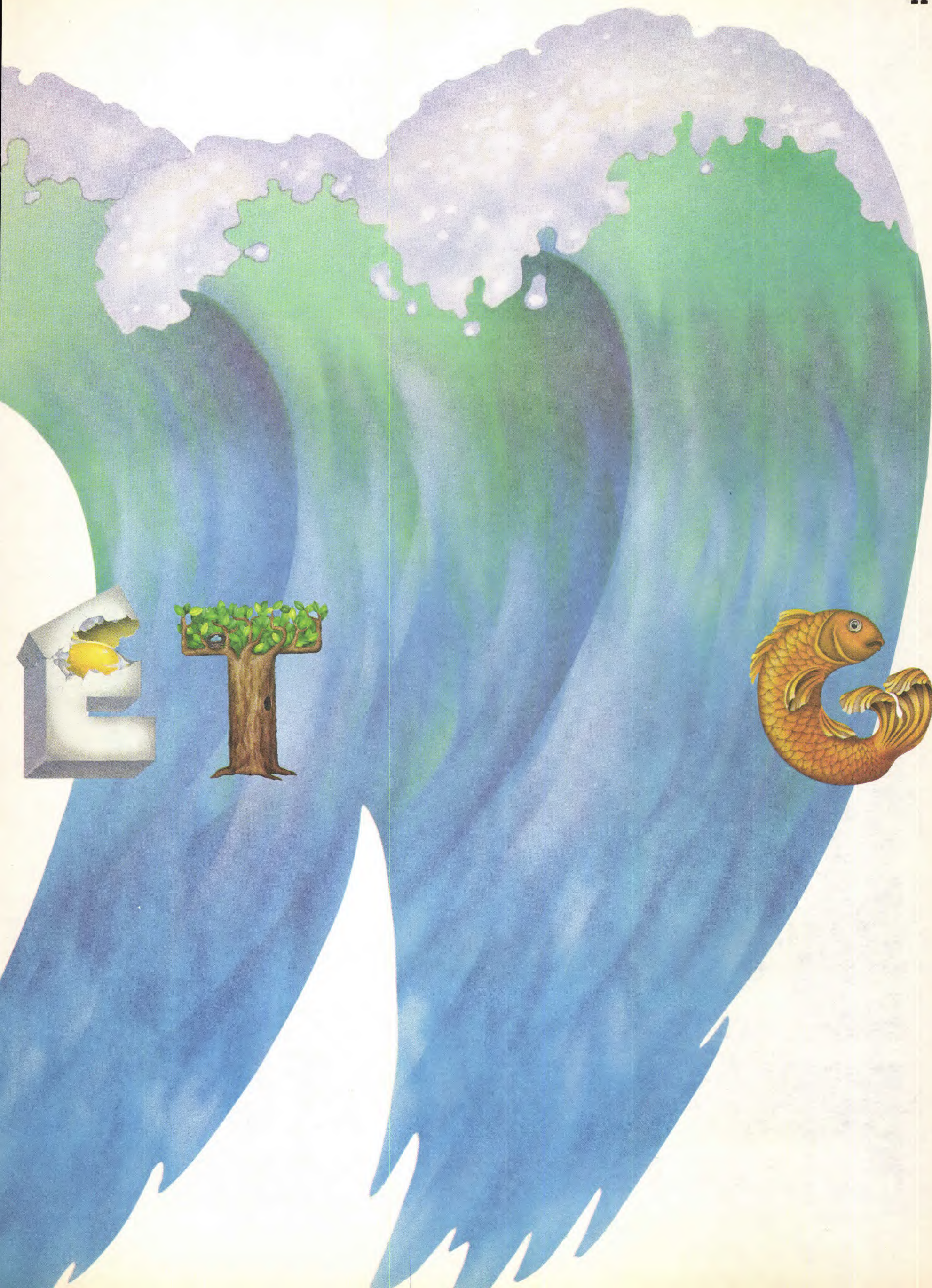


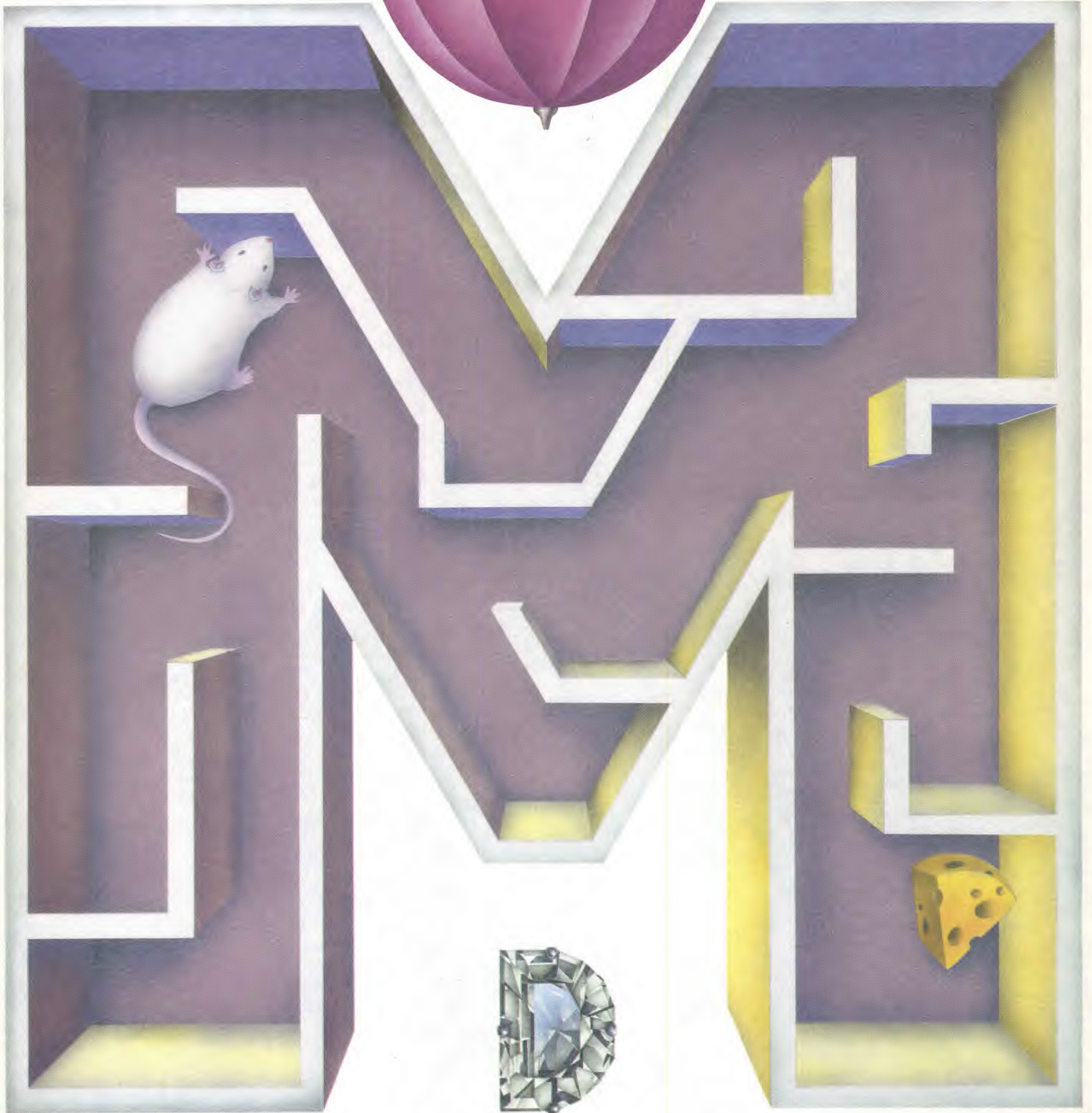
Actually, airbrush painting is not for everyone. Certainly not for the flamboyant or faint-hearted. It requires excruciating precision, a love of detail, and infinite patience. And it is precisely the demanding, meticulous, painstaking nature of the medium that gives Donna exquisite pleasure.



The decision to enhance her portfolio with some airbrush projects was not in itself a great leap of the imagination. For weeks she obsessed about ways to integrate her illustration and design capabilities and her versatility with the airbrush. Generally it's a wonderful tool for creating overall, even tones or graded effects, hard or soft edges, for retouching photographs, and for clean, precise finished art. But Donna was intent on doing some stunt flying with the instrument—to push her technique beyond expectations, master a variety of textures, make art directors sit up and take notice, and with it all, to have a rousing good time herself. She lay awake nights scheming and planning the textures she might attempt—leather, metal, paper, wood, the flesh of an apple, the viscosity of an egg...

Finally, it came to her that an alphabet might be the perfect vehicle for her project. It was not altogether a surprising choice as Donna had considerable experience with alphabets, type and typesetting from a previous job in a small print shop. The alphabet provided her with the opportunity to demonstrate her design and illustration skills, but even more satisfying were the textural feats she could perform with the airbrush.





Over a period of six months she plotted and produced the alphabet you see here, taking particular pleasure in her renderings of:

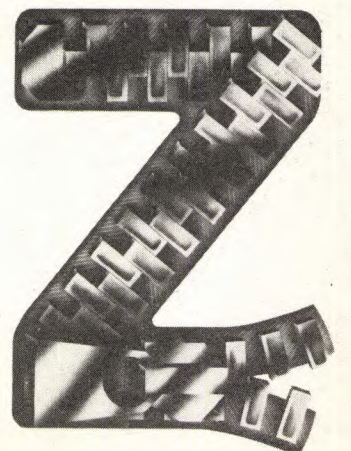
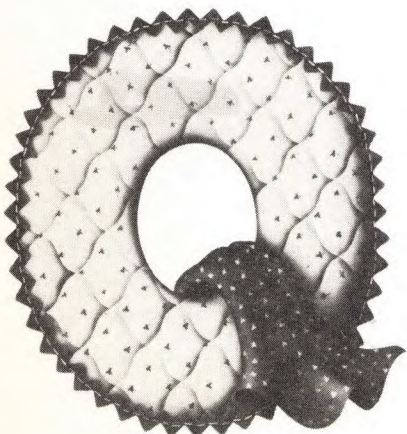
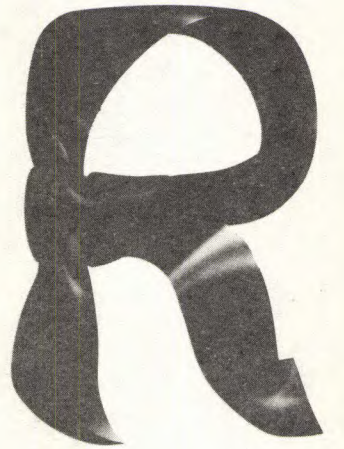
- The juicy flesh of an **A**pple
- The corrugated board of a **B**ox
- The gloss of a hard **C**andy
- The brilliance of a **D**iamond
- The viscosity of an **E**gg
- The fabric of a **F**lag
- The scales of a **G**oldfish
- The wood of a **H**ouse
- The clarity of **I**ce
- The metallic sheen of **J**acks and **K**eys
- The shell of a **L**obster
- The slipperiness of **N**oodles
- The leathery peel of an **O**range
- The fuzziness of **Y**arn
- ...and so on.

Creating such a variety of textures with the airbrush is no mean accomplishment as anyone who knows the medium will attest. But Donna has by no means exhausted her resources or her pleasure in the instrument. She confided she has been caught up recently in some new airbrush experiments in which she renders totally imaginary visions in photo-realist style. We eagerly await her next high-flying performance.

Marion Muller



Meanwhile, readers may be interested to know that her airbrush alphabet has been reproduced in a full color 25 x 36" poster by Herlin Press of West Haven, Connecticut. To obtain a copy, send \$10 (postage and handling included) to: Kern Alphabet, Herlin Press Orange, P.O. Box 427, West Haven, CT 06516-0427.



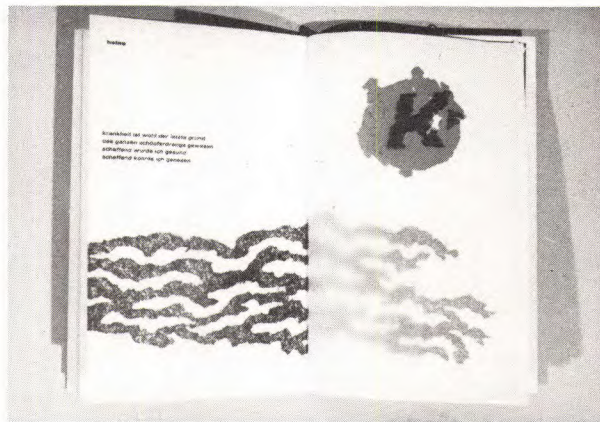
What's new in typography? Technically, everything. In design? Surprisingly little. Many of the bold strokes and daring "innovations" we see today actually saw the light of day 45 years ago in the experiments of...

W W Willem Sandberg

of the Netherlands

A spread from Experiments in Typography 2. Typical of the text running through the book is this excerpt, set in all lower-case:

we cherish the antique beauty of our towns and meanwhile we destroy the quiet atmosphere with our large glittering cars.

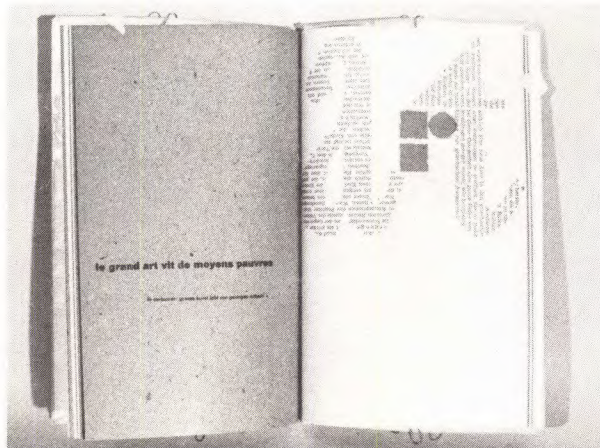


The time was 1940–1945. The Nazi forces had moved into Holland. Willem Sandberg, a 40-year-old established book designer in Amsterdam, changed his name to Henri Willem van den Bosch, joined the Dutch Underground and went into hiding.

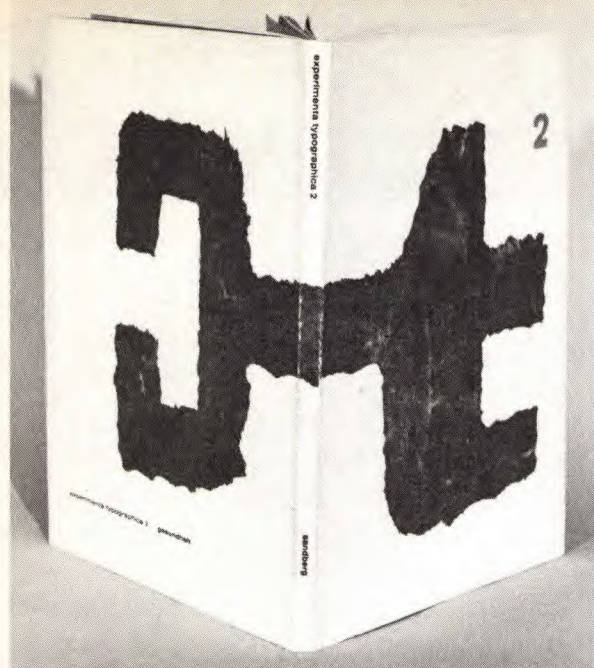
He had studied in Amsterdam, Paris and Vienna. He was an avid admirer of all that was innovative in

the arts—the Bauhaus school in Germany, the international De Stijl group and avant garde painters like Kurt Schwitters. He had read the great philosophers in French, German and English, as well as his native Dutch. The whole world had been his classroom, but now, with the Nazi occupation, there was no time for abstract intellectual discourse.

Experiments in Typography 11, is a 60-page booklet with 14 illustrations, most in color. It was printed on three different papers.



During the years 1940–1943 he devoted himself almost entirely to the activities of the Underground, along with friends and fellow artists, architects, writers and musicians. But during 1944–1945, while his wife was in prison and his son in a concentration camp, he pedalled around the small towns and villages of the southern provinces, alone on his bike...reading a lot and making notes on the ideas that engaged



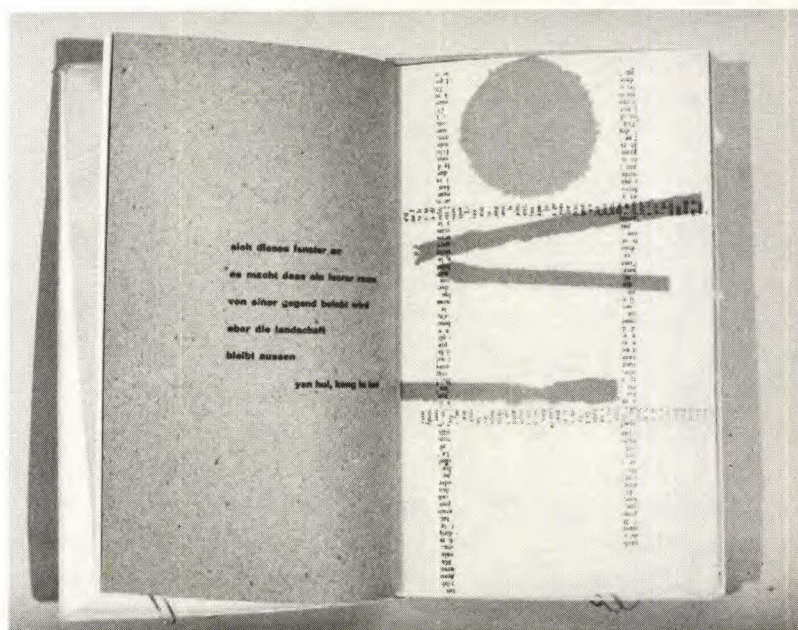
Cover of *Experiments in Typography 2*. A 64-page booklet with 16 color illustrations. 1968.

From *Experiments in Typography 11*. This work is an example of how Mr. Sandberg enjoyed working with paper textures and color.

him. It was during this isolated, lonely interlude that he initiated his most important and inventive work—19 manuscripts on the subjects “love,” “death,” “genius,” “art,” “health,” “truth,” “religion”...and other such essential themes.

The 19 pamphlets, which he called his “Experimenta Typographica,” were a synthesis of typographic design, his own philosophical observations and his readings of Ortega y Gasset, Nietzsche, Proudhon, Confucius, Lao Tse, Goethe, Le Corbusier, Marx, Heine and Freud. It was an exercise in freedom and discipline like none other.

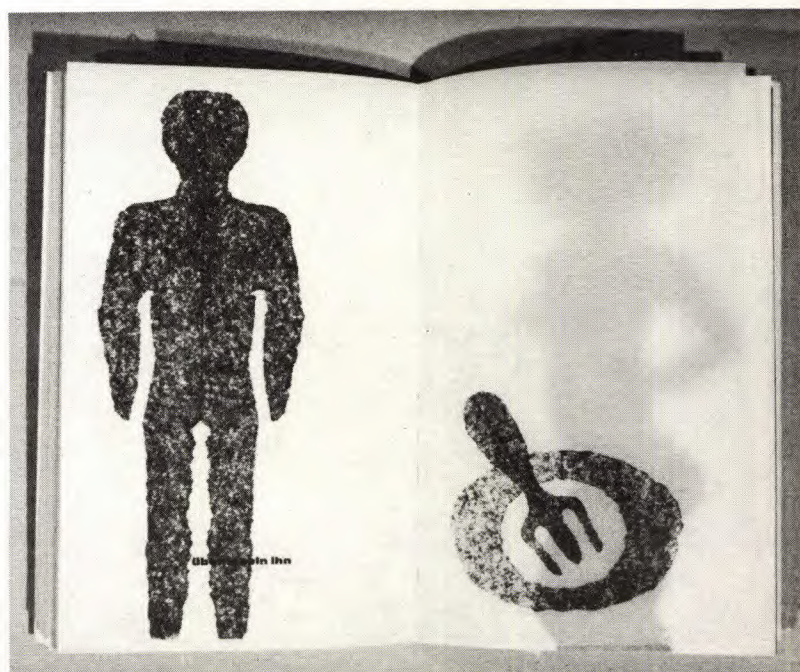
With no other sensibilities but his own to please, he experimented with design ideas and materials that broke with tradition and influenced all his future work, as well as a generation of designers yet to be born. He released type from the confines of a block, stood it on its ear, let it meander casually across pages. He used color to set up a counterpoint between alternating lines or paragraphs. He played hard edge type against torn paper shapes, handwriting against type, and borrowed from Schwitters and other avant garde painters the idea of incorporating found objects as illustrations. In some cases he dispensed with the usual coated stock and printed on common packaging materials. He designed pages of type and illustration to be viewed through transparent paper.



But to speak only of Sandberg’s typographic derring-do would not do justice to the man. He did not live by faces and fonts alone. He was an innovator in the broadest sense of the word, encouraging others also to break through stifling tradition in the political and social arena as well as in the arts. Taking his own good advice to heart, when the war was over he collaborated in the production of two journals, **Open Oog** (Open Eye) and later, **Nu** (Now). Both journals aimed to set up a dialogue among intellectuals on the subject of the function of art in society, and equally important, to pressure for radical social changes. His involvement in the journals branded him a repulsive radical in some quarters...and a card-carrying member of the European intelligentsia in others.

By 1945, he had distinguished himself sufficiently to be offered the position of Director of the Stedelijk Museum in Amsterdam. In his 18 years of tenure, his posters, brochures, catalogs, essays and writings in international journals made the entire art world sit up and take notice, and he successfully moved the Stedelijk to the forefront of the museum world. In 1964, he was invited to help formulate a program for the new Israel Museum in Jerusalem, and later for the Beaubourg in Paris.

It’s clear Sandberg never suffered the ordeal of burnout. He was well into his seventies when he traveled to Harvard and delivered a series of lectures on visual communication. He died in 1984, but that was not the last of him. Recently the Center for Book Arts in New York City mounted a retrospective of his work, including catalogs, posters and several of his Experimenta Typographica. That show, unfortunately, is over. But walk into any exhibition of contemporary typography or book design and you will surely see Willem Sandberg’s fingerprints in the work. *M.M.*



From *Experiments in Typography 2*. This volume, on its text pages, asks, in all lower-case:

*where do we go?
are we going to adapt our cities to the past?
or to the future?*

The Center for Book Arts is located at 626 Broadway, New York, NY 10012. Its exhibition program is made possible with public funds from the New York State Council on the Arts, the National Endowment for the Arts, and grants from the J. M. Kaplan Fund, the New York Times Foundation and private contributors.

A CALL FOR ENTRIES

Drive Smart, Drive Sober, the theme for this year's Herb Lubalin International Student Design Competition comes from the words of Lara Dhingra of Wilmington, Delaware, whose 1989 essay received first prize (grades 10-12) in the annual Nationwide Poster/Essay Contest sponsored by Mothers Against Drunk Driving and National Car Rental System, Inc.

Mothers Against Drunk Driving (MADD) is a non-profit corporation that was founded in the United States in 1980. It has grown to include nearly 400 chapters in 48 states and four foreign countries. In addition to providing support and services for victims of automobile crashes involving alcohol and other drugs, MADD's mission statement reads "Mothers Against Drunk Driving mobilizes victims and their allies to establish the public conviction that impaired driving is unacceptable and criminal, in order to promote corresponding public policies, programs and personal accountability."

Drive Smart, Drive Sober is the sixth annual Herb Lubalin International Student Design Competition sponsored by International Typeface Corporation. The competition was established in 1984 to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of *U&Ic*, teacher and concerned citizen of the world.

Students throughout the world are invited to submit their visual interpretations of the *Drive Smart, Drive Sober* text. The jury will evaluate each entry for quality of the concept as well as for excellence in design and the use of typography.

Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

The jury:

Saul Bass
Rolf Harder
Michael Peters
Michael Vanderbyl
Jessica Weber

Prizes:

First Prize: The Herb Lubalin Medal and \$5,000.
Second Prize: \$2,500.
Eight Third Prizes: \$500 each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1990. A selection of the winning pieces will be featured in a future issue of *U&Ic*.

School certification:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

Format:

Format is at the artist/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three-dimensional piece, or 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' X 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted, as will VHS (NTSC format) video and 16mm film. Photographic entries should be shot against a black background. Typeset, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Copy:

The copy that appears between the rules below including the headline, signature, and reprint permission statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

Drive Smart, Drive Sober.

... It can all be over in a second. It takes one foolish decision that was avoidable: drinking and driving... When (an intoxicated person) gets behind the wheel of a car or allows another impaired person to drive, he is playing a deadly game with chance. A game which you win if you're still alive when you get home. Intoxicated persons endanger themselves as well as... innocent people. Drinking doesn't free you from your responsibilities. It augments them. Before drinking and driving, (people) should consider their readiness for the responsibility of harming someone. The world has unlimited possibilities.... Avoid the path to destruction, drive smart, drive sober.

—Lara Dhingra, Age 15.

Reprinted with permission from Mothers Against Drunk Driving.

S M A R T

Artist/designer releases:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in *U&Ic* and for publicity for the exhibition. The artist/designer will receive proper credit for any piece that is reproduced.

Deadline for entries:

All entries must be received by May 18, 1990.

Entry form:

Please attach a copy of the entry form to the back of each submission. Attach the bottom edge of the form only, as it will be removed by ITC prior to judging. Entry forms otherwise affixed cannot be processed.

Where to send your entry:

Drive Smart, Drive Sober, ITC Center,
2 Hammarckjold Plaza, New York, NY 10017, USA

Mailing/Shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted.

Postage/customs requirements:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs.

E N T R Y F O R M

Please print or type neatly

Name of entrant

Entrant's complete home mailing address

Entrant's home phone number

Medium (ink, silk screen, etc.)

Size

Typeface

School

Instructor

School's complete mailing address

Attach at this edge only. Form will be removed prior to the judging.

HAVE YOU:

Included the required text in your submission?

Completed entire entry form?

Affixed entry form at bottom edge only?

Enclosed proof of student status on school letterhead?

S O B E R

THOUGHTS

Sit down
before a fact as
a little child, be prepared
to give up every preconceived notion,

follow humbly wherever and to

Ab

whatever abyss nature leads,

or you shall learn

nothing.

—Thomas Huxley

USA / USSR Calligraphia Каллиграфия СССР / США

In the past fifteen years, calligraphy, the art of beautiful writing, has enjoyed a renaissance throughout the world. Exhibitions, books, classes and international gatherings of calligraphic artists have all contributed to the revival of this art form.

International Typeface Corporation and the Artists Union of the U.S.S.R. are organizing collections representing the best contemporary calligraphy in their respective countries.

The two collections will be combined to create Calligraphia U.S.A./U.S.S.R. This exhibition will premiere in Moscow in late 1990 and will then travel to Irkutsk, Kiev, Minsk and Tallinn before beginning a tour of the United States in late 1991.

WHO MAY ENTER

All artists who are citizens or permanent residents of the United States of America (and its territories) are invited to submit up to four examples of their calligraphic work for possible inclusion in Calligraphia U.S.A./U.S.S.R. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

JURY

Alice Koeth, New York City, New York
Larry Brady, Los Alamitos, California
Rick Cusick, Lenexa, Kansas
Thomas Ingmire, San Francisco, California
Sheila Waters, Gaithersburg, Maryland

WHAT TO SEND

Calligraphy is defined as the art of the brush or pen stroke. Both experimental and commercial calligraphy are eligible. As this exhibition is to represent contemporary American calligraphy, all work must have been completed since January 1, 1975.

We will accept, but do not request original art, as no entries can be returned. Reproduction quality photographic prints or 35mm slides are acceptable; such entries should be photographed against a black background.

All entries must be able to withstand handling by exhibit personnel, jurors, and photographers.

WHERE TO SEND YOUR ENTRY

Calligraphia U.S.A./U.S.S.R.
ITC Center
2 Hammarskjold Plaza
New York, NY 10017

MAILING AND SHIPPING

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport and C.O.D. deliveries will not be accepted.

ARTIST RELEASES

Artwork submitted to this competition cannot be returned, although artists who wish to pick up their submissions at ITC will be able to do so after the judging has been completed. By submitting work, the artist agrees to the terms described in this call, and grants ITC permission to use the art for publications related to the exhibition including, but not limited to, exhibition catalogs, books, audio/visual presentations and exhibition publicity material. The artist will receive proper credit for any piece that is reproduced. It is the responsibility of the artist to secure reprint permission rights for any text that may be copyrighted.

Upon acceptance of an entry by the jury, the artist will be asked to submit the original art, which will be returned at the completion of the exhibition's tour in mid-1993. (For artwork created specifically for reproduction, a copy of the printed piece is acceptable.) While the exhibition will be insured, neither ITC nor the Artists Union of the U.S.S.R. will be responsible for damage or repairs beyond that covered by the insurance. Insurance information will be provided to artists whose work is included in the exhibition; if they wish to personally take out additional insurance, they may do so.

ENTRY AND HANGING FEES

None.

DEADLINE FOR ENTRIES

All entries must be received by December 28, 1989.

ENTRY FORM

Please be sure all information is accurate, complete and legible, as it will be used for credit labels and other exhibition-related materials. Please attach a copy of the entry form to the back of each submission. *Affix only the bottom edge of the entry form, as it will be removed by ITC prior to the judging.*

ENTRY FORM

Name of Entrant

Entrant's complete permanent mailing address

Telephone Number

Calligrapher

Size of original art

Medium (ink, gouache, gold leaf, etc.)

Surface (paper, vellum, wood, glass, etc.)

Writing Implement (pen, brush, quill, stick, etc.)

Art Director (if applicable)

Type of piece in which calligraphy appeared (magazine, invitation, etc., if applicable)

Title of piece (if applicable)

I agree to the terms described in this call for entries for Calligraphia U.S.A./U.S.S.R.

SIGNATURE

ATTACH AT THIS EDGE ONLY.

High-quality Laser Imaging Systems

■ "Serving as a STANDARD OF EXCELLENCE" ... "of RECOGNIZED VALUE" ... "ENDURING." These are words used to define a "classic." Autologic, Incorporated has become a leader in electronic publishing by building typesetting equipment that fits the definition to a "T".

STANDARD OF EXCELLENCE

Since the introduction of the APS-4 in 1970, each succeeding generation of Autologic phototypesetters has set the industry standard for speed and reliability. The CRT-based APS-4s, APS-5s and APS-Micro 5s are hard at work around the world.

Autologic now offers a choice—CRT or laser systems, or a combination of the two. The performance of the "Laser 6" Systems has earned them a place alongside Autologic's CRT typesetters in customer confidence. Consisting of a Page Image Processor (PIP) and APS-6 Imager, the Laser 6 System separates intelligence and recording functions for maximum system flexibility without sacrificing Autologic's traditional speed and high quality output.

"The fastest high-quality laser imaging system in the world" is how Autologic's President Paul McGarrell describes the top-of-the-line Laser 6 System. He cites the full page of New York Times classified ads, complete with font changes and rules, that was set in 110 seconds by the APS-800S version. Less complex tasks, such as a standard broadsheet editorial page (complete with halftones) can be output in less than a minute. The recently introduced APS-800X and APS-800SX achieve even faster throughput.

In addition to the APS-800s, the PIP family includes, from top to bottom, the APS-500, -450, and -250 models. This product line supports a variety of applications, with the higher-end models offering such expanded capabilities as supplemental font storage, page rotation, greater graphic capabilities, and increased input and output options.

Most Page Image Processor models support high, medium, and low resolution imagers. The high-resolution APS-6 laser imagers are available in line widths of 108, 80, and 70 picas to meet the needs of the publishing industry. The APS-6/108S, standard APS-6/108, and APS-6/70 each deliver resolution of 1016 dots per inch. Speed of the APS-6/108S is 23.7 inches per minute; speed of the standard 6/108 is 11.7 inches per minute. The APS-6/80 sets type at a resolution of 1000 dpi, with output speed of 16.9 inches per minute. Output media

may be RC paper, film, or selected plate materials.

The various 300 x 300 dpi laser printers supported by the PIPs permit plain-paper proof copies to be set in sizes up to 11 by 17 inches.

Filling the gap between low and high resolution imagers is the APS-6000 Laser Printer. At a speed of six pages per minute, it produces plain-paper output at a resolution of 600 x 600 dots per inch. For

many applications, this can mean camera-ready copy.

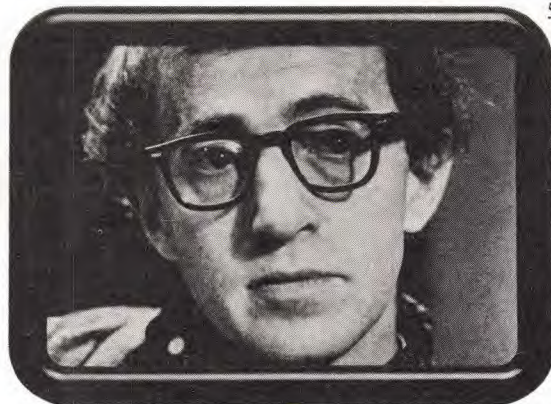
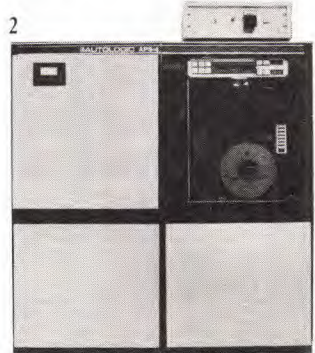
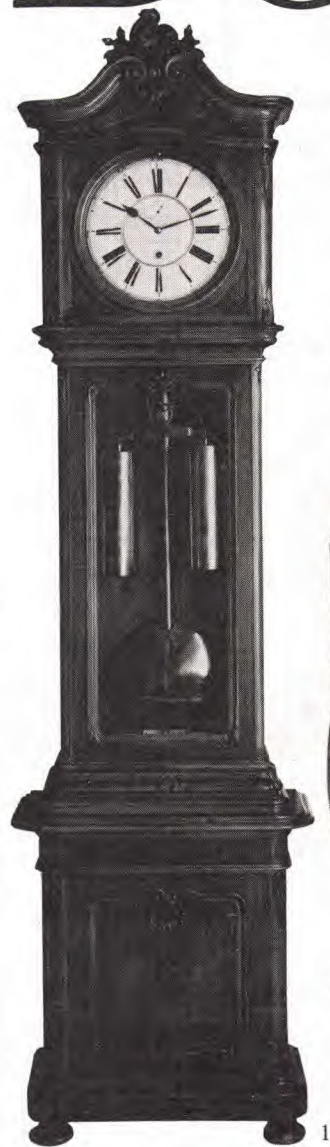
PIP interfaces are available for users of many front-end systems, including the Harris 8300, Crossfield's Ad Make-up system, ATEX, SII, DISC, Interleaf, Digital Technology and C-Text. The Scitex interface facilitates transfer of high resolution text data from the higher-end Laser 6 models to the Scitex Pre-Press Color System,

where it is mixed with color graphics and high resolution color separation films are made. Another development is a high speed link between ImagiTex image scanners and Laser 6 Systems to merge text and graphics.

RECOGNIZED VALUE

The habitual selection of Autologic typesetting systems by major newspapers throughout the world

Do You Know



There's something about a classic. Year after year, it continues to perform. And it's always timely. Kind of like Autologic typesetters, imagers and page image processors. Our 20-year-old APS-4 CRT typesetters still put out newspapers daily. And the APS-5 and Micro 5 typesetters continue to set galleys and pages in commercial, in-plant and newspaper operations. Our APS-6 Laser Imaging System made obsolescence obsolete by separating the mind (page image processor) from the

has shown that market's confidence in the quality of those products. Over the last year, according to McGarrell, the enthusiasm for the Laser 6 Systems has matched that shown for the first APS-5s and APS-Micro 5s.

Sales reflect this growing confidence. Shipments of machines to the world market were up 40% for the last fiscal year, while sales of the high-end Laser 6 systems nearly tripled. "To say it's dramatic is an understatement," states McGarrell. Thanks to the increase in sales, and in spite of a significant increase in

expenditures in R&D, profits for FY'88 were almost double those of the previous year.

Major U.S. newspaper chains are partly responsible for these statistics. Those making recent purchases of Autologic products include: Gannett, Newhouse/Booth, Copley, New York Times, and Knight Ridder. The Cincinnati Enquirer, a Gannett publication, substituted a Laser 6 System for a competitor's machines, to achieve the throughput speed they required.

The London Daily Express made a similar move when that Fleet

Street publisher selected Autologic equipment after a one-on-one comparison with one of its major competitors. The Express pronounced the Autologic products faster, more reliable, and of higher quality.

1988 saw the first sales in countries like East Germany, Kenya, Turkey, Yugoslavia, and Nigeria. Other systems were shipped to the People's Republic of China, India, South Korea, Taiwan, and Hong Kong. And in Australia, Autologic was selected the vendor of choice by the News Limited Group, that nation's largest newspaper chain.

ENDURING QUALITIES

These customers know that Autologic products are built to last. This applies as much to the "modern classics" being shipped from the new 64,000 square foot manufacturing facility in California as to the APS-4s still in use, after almost 20 years, as well as everything in between. And the far-reaching arms of Autologic's Customer Service Department are there to provide the support needed to maintain them all.

The systems arrive with some invisible but valuable features. All Autologic products are "code compatible." The same Input Command Language, that runs on an APS-4 or an APS-5, for example, also runs on a Laser 6. So if a customer's needs change (such as new graphics processing requirements) a new Autologic system can be added without recoding data. The same compatibility is also true of fonts, allowing customers to carry forward their font library from one product generation to the next, negating the need to purchase a new library or change text.

In spite of past success, Autologic realizes the importance of new product development. Following are the latest product line additions:

APS-PS PIP

This version of the PIP processes the PostScript® page description language and is based on the latest Adobe Atlas RIP; compatibility and high speeds are ensured. An output multiplexer makes it possible for the APS-PS PIP to send its converted files to up to eight different imagers, or to use the same imager to accept alternate input.

"... the fastest high-quality laser imaging system in the world ..."

AUTOLOGIC AGI

The Autologic Graphics Integrator permits text and graphic elements to be stored separately, then merged at desired locations on a page and output to a Laser 6 System. The graphics may be generated on a wide range of industry standard systems or scanners. Text is generated at any front-end composition system that produces GICL. The integrated output includes text, line art and continuous tone images, display ads, logos and a variety of other forms.

Future enhancements to these two new systems will increase their functionality and their data interchange capabilities.

All to ensure that today's innovations at Autologic will become tomorrow's classics.

—PHYLLIS KOON

Your Classics?



body (output device). Because of its high speed, reliability and quality graphics, the APS-6 will be a classic for years to come.

Turn this ad upside down to see if you know your classics. Then find out about Autologic's current and future classics. Autologic, 1050 Rancho Conejo Boulevard, Thousand Oaks, CA 91320. (805) 498-9611.



1. Grandfather clock 2. Autologic APS-4 3. Louis XV Chair 4. McDonald's French Fries 5. Woody Allen 6. Autologic APS-Micro 7. Celine car phone 8. Autologic "PIP" and APS-6 9. Wurlitzer juke box 10. Tiffany lamp 11. Autologic APS-5 12. Beethoven 13. Mercedes Benz 300 SL Gull-Wing 14. Nike running shoe 15. Coca-Cola



Why Does Quang Ho Smile?

Quang Tang Ho, successful freelance illustrator, age 22, graduated from The Colorado Institute of Art in 1984. Quang has a remarkable story to tell.

He was four years old when his father was taken prisoner by the North Vietnamese. Quang and his family escaped Saigon the day before it fell. Eventually, they made their way to the United States. "It took me three years to learn English," recalls Quang, who won a Scholastic Art Award Scholarship to attend The Colorado Institute of Art. That year, his mother died, leaving Quang and his sister to raise the five younger children.

At The Colorado Institute of Art, Quang found the visual communications courses were exactly what he needed to get his career plan on the right track. And through the school's Employment Assistance Office, he located freelance jobs that helped him finance his education. In fact, he repaid his student loans before graduation. "There is no way I could have worked in the field without the preparation I got at The Art Institute."

After graduating, Quang received a Society of Illustrators award and worked briefly for a small graphic arts studio before striking out on his own. "I love the creative process," says Quang happily, whose client list includes Coors, Blue Cross/Blue Shield, Upjohn and The Chicago Symphony. "I love the freedom of working for myself. I am my own slave."

We teach our students more than design and art. We teach work.

Each year, The Art Institutes assemble an impressive list of success stories. The schools' well-designed programs taught by a professional-level faculty prepare thousands of capable and confident young Americans for careers in a variety of visual fields. And it follows that employers all over the country hire and admire Art Institute graduates in great numbers. A high percentage of these graduates get employment in their specialized fields soon after graduation. If you are an employer planning to hire—or a student bent on a creative career—we'd be pleased to hear from you. Write or phone toll free.

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ITC CENTER TRAVELING SLIDE SHOW

The ITC Center has prepared a variety of slide presentations based on past ITC Center exhibitions. These are available for two week rentals to schools, companies and design organizations throughout the world. Rental fees range from \$40 to \$50. In the U.S. a refundable deposit is required. There is also a \$25 charge for slide shows shipped outside the U.S.

Presentations currently available include:

International Calligraphy Today

This collection, from the 1980 Calligraphy competition sponsored by ITC, represents the work of more than 100 calligraphers from five continents. (389 slides) \$50.00

Japanese Typography

This slide lecture was delivered in New York City in 1983 by the Japan Typography Association. (85 slides) \$40.00

The Calligraphy of Friedrich Poppl

An exhibition of the calligraphy of the late West German calligrapher and type designer. (90 slides) \$50.00

Typo &

A 1983 exhibition of the work of nine contemporary Czechoslovakian designers. (225 slides) \$50.00

Typographica USSR

A collection from the 1985 exhibition organized by the Artists Union of the USSR in Moscow, on Soviet typography, calligraphy and type design. (230 slides) \$50.00

Typographic Treasures 1: Herb Lubalin

The graphic and typographic design of Herb Lubalin. This exhibition was formerly called "Lubalin in Paris." (200 slides) \$50.00

Typographic Treasures 2:

Professor F.H. Ernst Schneidler

"Der Wasserman," a portfolio of the graphic design and typography of the late German professor F.H. Ernst Schneidler. (122 slides) \$50.00

Typographic Treasures 3: Paul Rand

Fifty years of the typography and graphic design of Paul Rand. (392 slides) \$50.00

Typographic Treasures 4:

Gudrun and Hermann Zapf

Calligraphy, type design, and book design are featured in this exhibition of these West German designers. Also included are examples of bookbinding by Gudrun Zapf. (290 slides) \$50.00

For additional information and copies of the rental agreements, contact Sharon Fuller, ITC, 2 Hammarckjold Plaza, New York, NY 10017, USA. Telephone: (212) 371-0699.

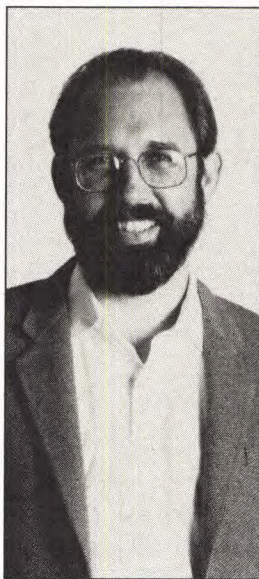


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IT TAKES A CERTAIN TYPE TO MAKE A STATEMENT THIS BOLD.



Sumner Stone, Adobe's Director of Typography is a pioneer in the world of electronic type. He's the mastermind behind Adobe Originals, our distinctive new designs and typeface revivals that combine the traditions of great typography with the requirements of modern communication.

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But there's more to our Adobe® Type Library than just variety. Because we license original typeface designs and painstakingly create them in PostScript® format, the quality simply can't be matched. And our technology assures that every font prints perfectly, regardless of point size or resolution of your PostScript printer.

You'll find that same level of quality in our screen fonts, too. In fact, the new Adobe Type Manager™ allows you to scale Adobe typefaces precisely to any size right on your Macintosh® display.

We've also added the Adobe Originals™, our unique collection of classic and original typefaces specifically designed and produced for today's electronic publishers. They're complemented by extended character sets—available separately—which may include small capitals, oldstyle figures, fractions, ornaments and titling capitals.

For more information about the Adobe Originals and the rest of the Adobe Type Library, send for our free *Font & Function*™ catalog. It's full of tips and techniques by type experts from around the world. With a little help from our catalog, your PostScript printer and your Macintosh or IBM® PC computer, you'll be all set to publish like a pro.

Just mail this coupon for your free copy of *Font & Function*. Or, if you're the type who can't wait, call us at 800-83-FONTS.

To receive your free *Font & Function* Adobe Type Catalog, mail to: *Font & Function*, P.O. Box 7900, Mountain View, CA 94039-7900.

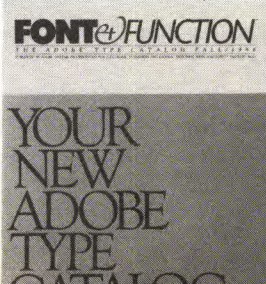
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In the March/April issue of *ITC Desktop!*

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ITC
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"U&lc is the only magazine about type and design in America...and even if there were others, it would still be the best."

Roger Black, President
Roger Black Inc.

Roger Black

Every issue of U&lc provides the international graphic arts community with a look at the very best in current graphic design and typography — a showcase, the place to see and be seen.

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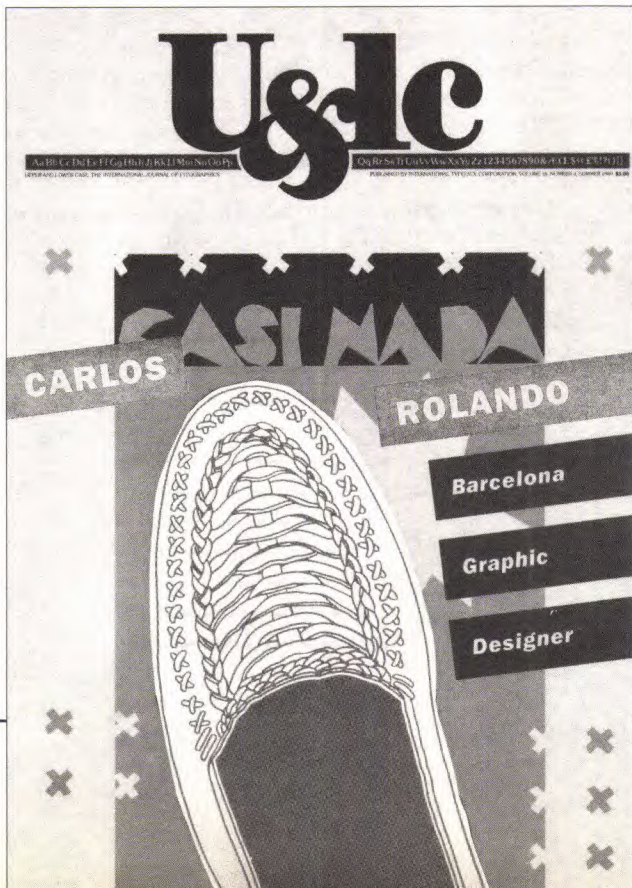
In today's rapidly changing market place, graphic designers are making important decisions about how to put new materials, services and technology to work.

U&lc delivers the largest coverage in today's growing international graphic arts market with over 150,000 qualified subscribers, 21 percent involved in publishing

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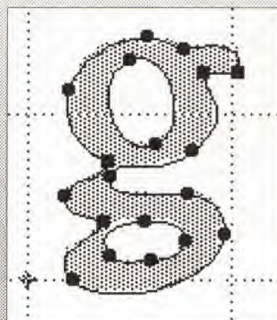
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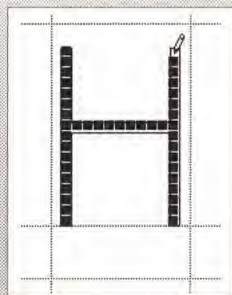
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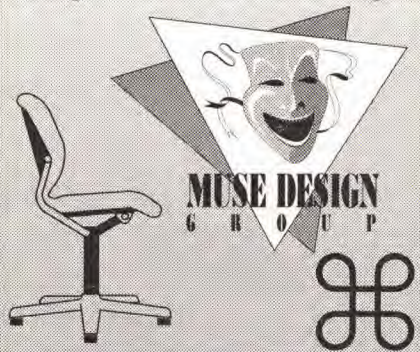
Width & Kern Setting

T		o	
Width:	385	Width:	444
Kern:	-93	Kern:	

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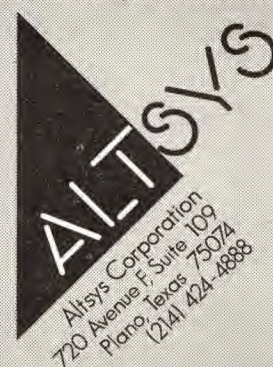
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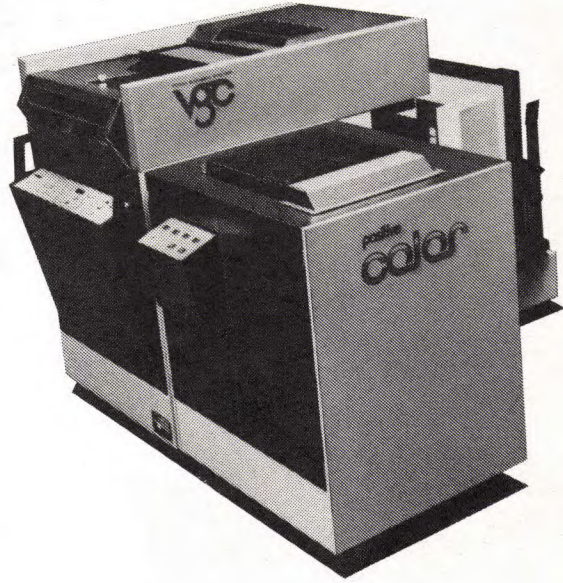
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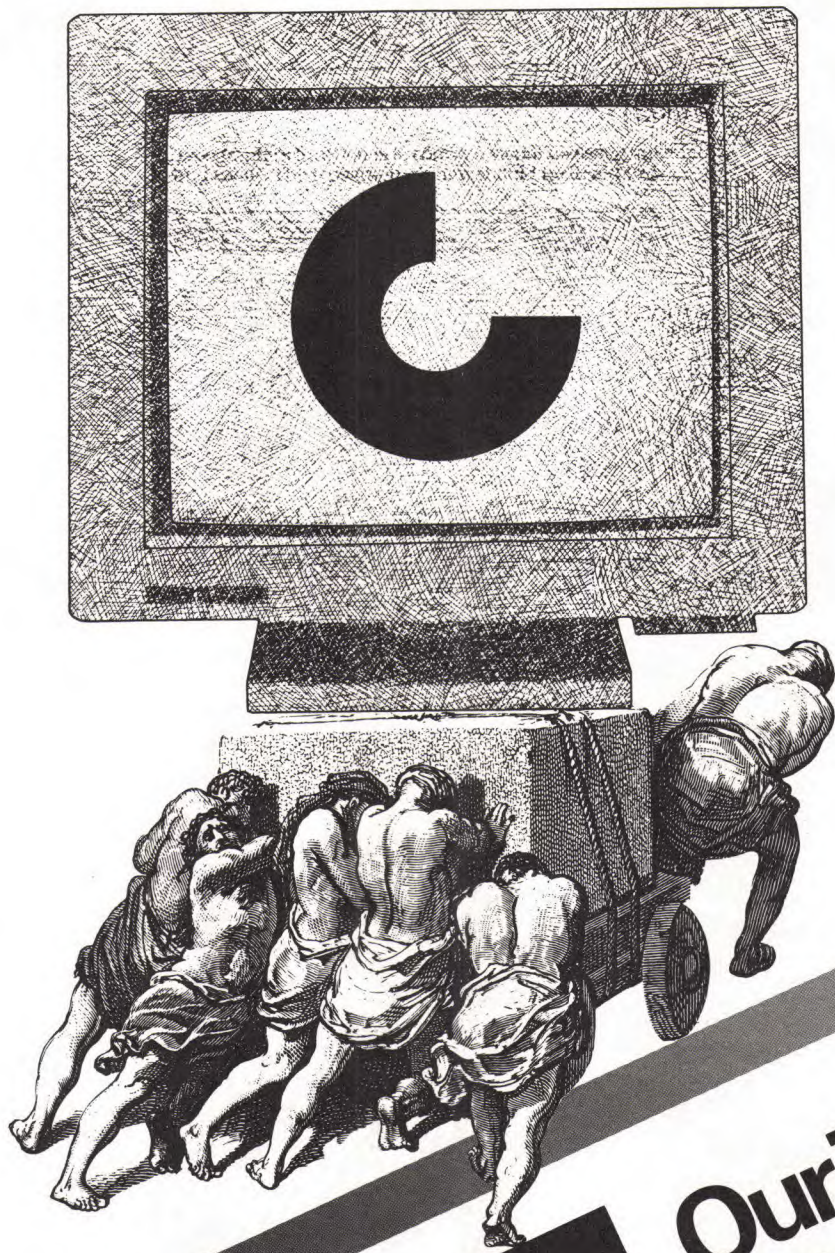
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Medium
Medium Oblique
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Demibold Oblique
Bold
Bold Oblique
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Medium Condensed
Demibold Condensed
Bold Condensed

ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®

Light
Medium
Demibold
Bold
Heavy

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Benguiat Gothic®

Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

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Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

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Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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Medium
Medium Italic
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Demibold Italic
Bold
Bold Italic

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Black
Black Italic

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Bold
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Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

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Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
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Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

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Bold
Bold Italic
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Medium
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Bold Italic
Heavy
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Black
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Medium Italic
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
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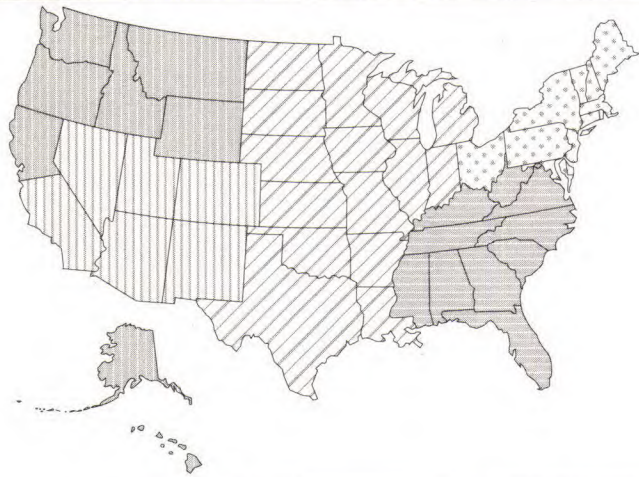
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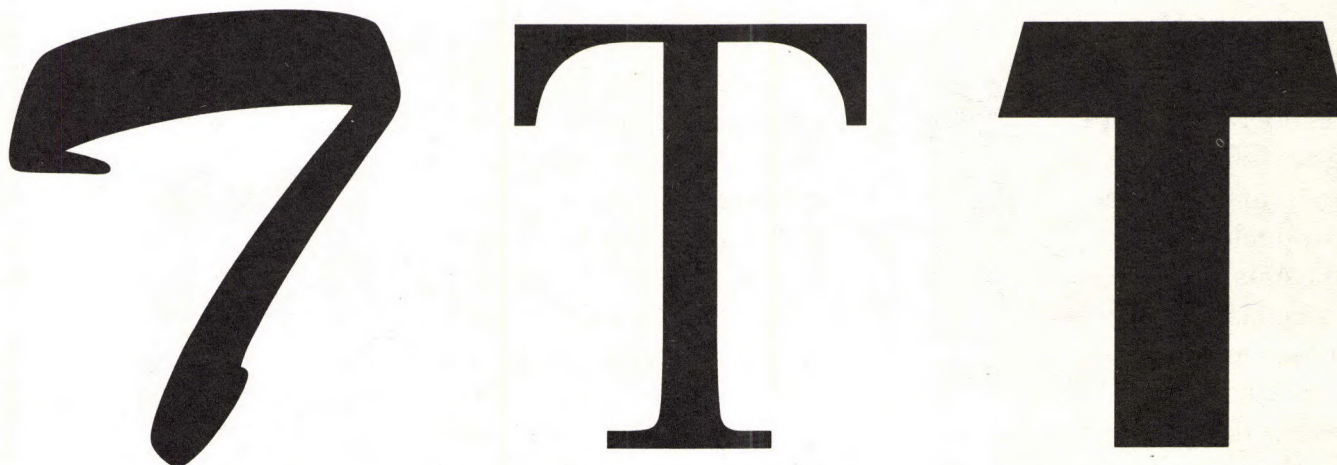
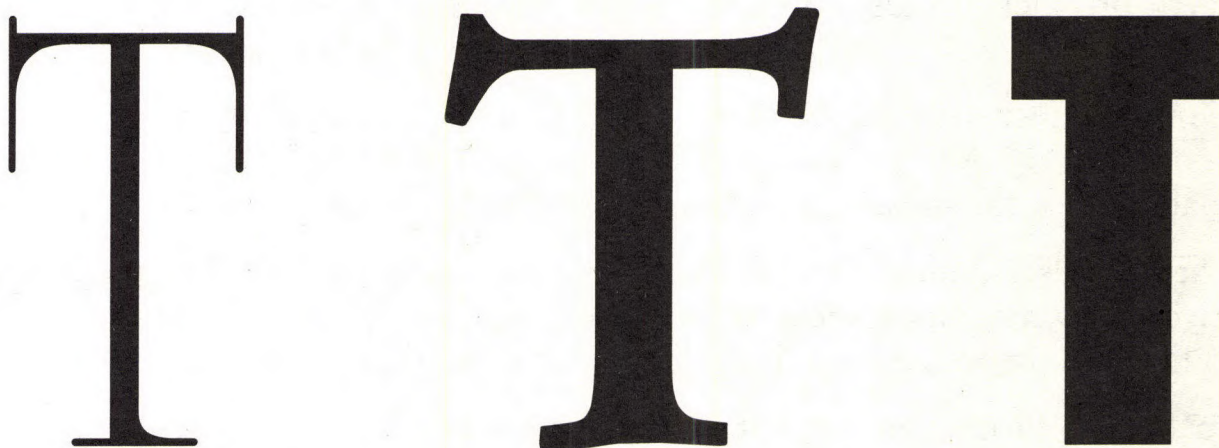
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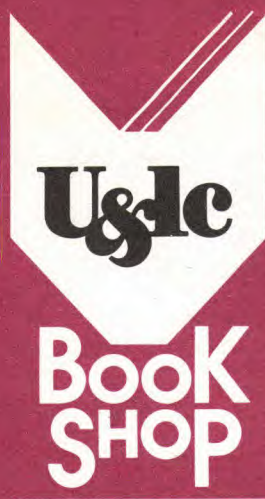
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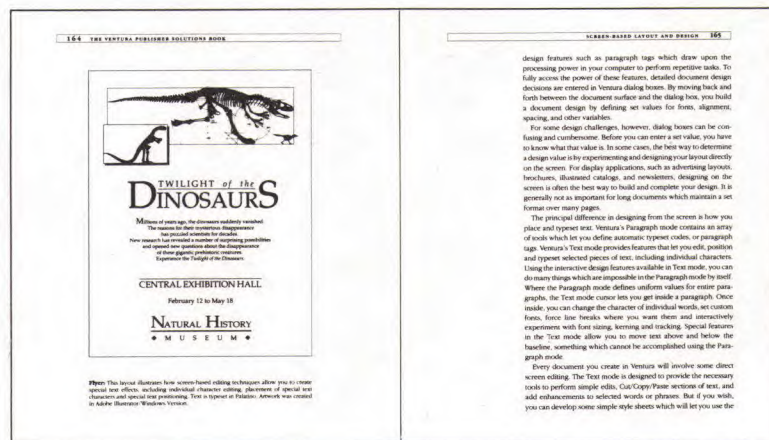


This is a highly detailed explanation of how to get the most out of Ventura Publisher. Once a highly efficient desktop publishing package, Ventura Publisher has evolved into a powerful electronic publishing system that offers features formerly available only on mainframe computers. This work aims to help its readers use the Ventura publishing system creatively and effectively. Its clear direction starts with basic facts, and patiently moves into more sophisticated forms of page layout and design, covering a wide range of problems every user must solve.

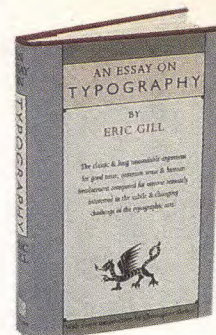
Other subjects, also covered clearly and in great detail, include designing text, typesetting, spreadsheets, creating headlines, working from the Ventura screen (thinking of the screen as a flexible sheet of paper), controlling space, positioning of elements, copyfitting, using frames and working with pictures, creating picture composites and illustrated text, shading and design effects, handling run-arounds, graphic enhancements, creating and using graphic templates, flow charts, tables with graphics, automating document creation and production, page and column blocking, page numbering, tracking files, headers and footers, indexes, designing a table of contents, cross referencing and much more.

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#1041
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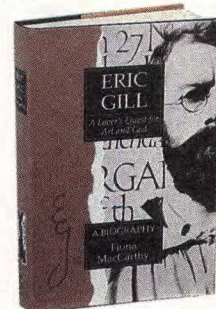
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by Fiona McCarthy

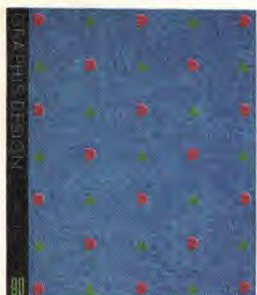


As a worthy heir to William Morris, Eric Gill is regarded by many as the greatest English artist-craftsman of the 20th century. He was a typographer and letter cutter, a sculptor and a wood engraver. He was the dominant force in three devout Catholic arts-and-crafts communities. He lived a gutsy life as a devoted (if not faithful) husband and father with a succession of mistresses and a record of incest with his sisters and daughters. He was articulate and opinionated on many matters. His life was vibrant, and the author, with access to his hitherto unpublished and remarkably candid diaries, has brought him to life. Gill was born in 1882 in Brighton, England, and died in 1940. But as an artist, typographer, and social reformer he left his mark on the world and his creations and thoughts are alive today.

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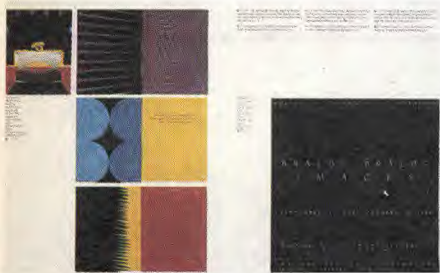
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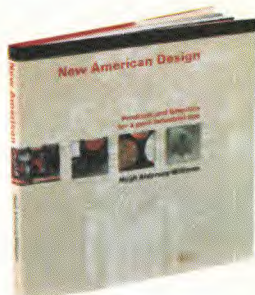
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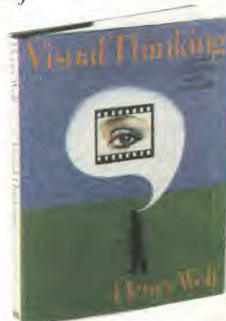
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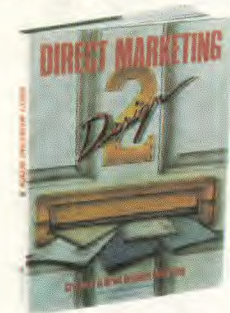


This excellent book highlights the very essence of graphic design. Elements that combine to form a design: Signs, symbols, words, pictures, and supporting forms are analyzed and explained. How graphics functions as a language and the innovative way that designers combine words and pictures are discussed.

This book will provide insight and inspiration for everyone who is interested or involved in graphic communication. Fully reviewed in Spring 1989 U&lc.

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 Richard N. Harbert, Editor



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Large illustrations help the reader visualize how type has been used to propel the message. Fully reviewed in Spring 1989 U&lc.

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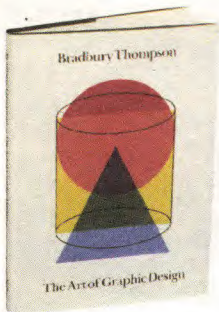
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The Art of Graphic Design
 by Bradbury Thompson



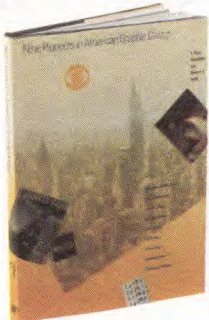
An elegant book designed by Mr. Thompson. It brings together for the first time a full spectrum of his timeless contributions to American design. The text is informative and charming. A must for all aficionados of type and graphic design. Fully reviewed in August U&lc.

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Nine Pioneers in American Graphic Design

by R. Roger Remington and Barbara J. Hodik



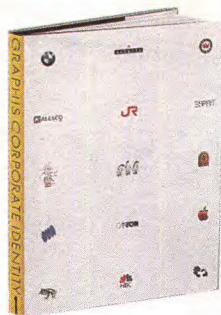
Nine Pioneers focuses sharply on key designers whose work and teachings have had a major impact on the direction of graphic design in America. The nine featured are: Mehemed Fehmy Agha, Alexey Brodovich, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar and Bradbury Thompson.

Their creative thinking, problem solving, innovations and influence is explored, discussed and analyzed. *Nine Pioneers* is an asset to the graphics industry. Fully reviewed in Spring 1989 U&lc.

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 Edited by Martin B. Pedersen



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 Foreword by Brendan Gill

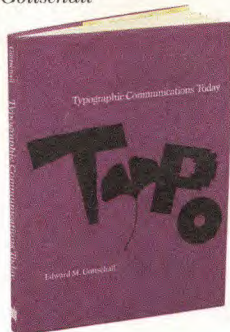


This volume celebrates the poster as a graphic art form. The 250 international posters shown display a wide range of illustrations and typographic styles. Fully indexed. Fully reviewed in November 1988 U&lc BookShop.

176 pages. 9 x 12". Hardcover.

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#1024
Typographic Communications Today
 by Edward Gottschall



Here is a critical review of the past hundred years of typographic design all over the world. Over 900 large size illustrations, more than 500 in full color, it shows, as well as tells, about design trends and their significance. Full alphabets of more than 200 of the twentieth century typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers can do and how they can work. 17 page review in Winter 1989 U&lc.

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#1014
The Best of Fine Print Magazine on Type and Typography, 1977-1988

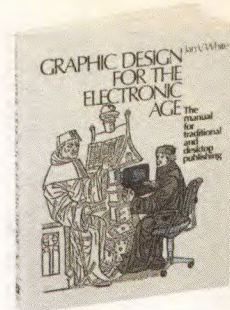


A book for type lovers to love and to treasure, this is a rare compilation of opinion and critical comment that is as rewarding to the eye and the touch as to the mind and the spirit. An elegant example of the elegance it critiques. The who's who of writers includes Joseph Blumenthal, James Mosley, Charles Bigelow, Max Cafilisch, and John Dreyfus. Fully reviewed in August U&lc.

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 by Jan V. White

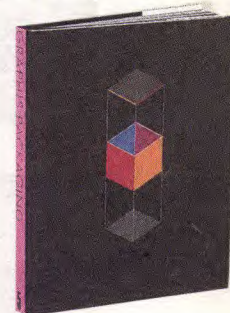


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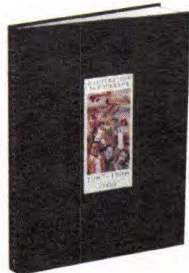
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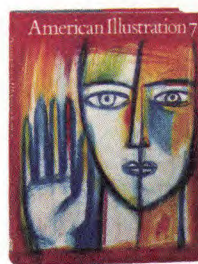
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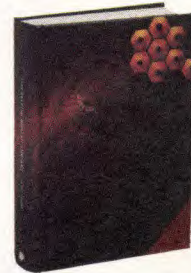
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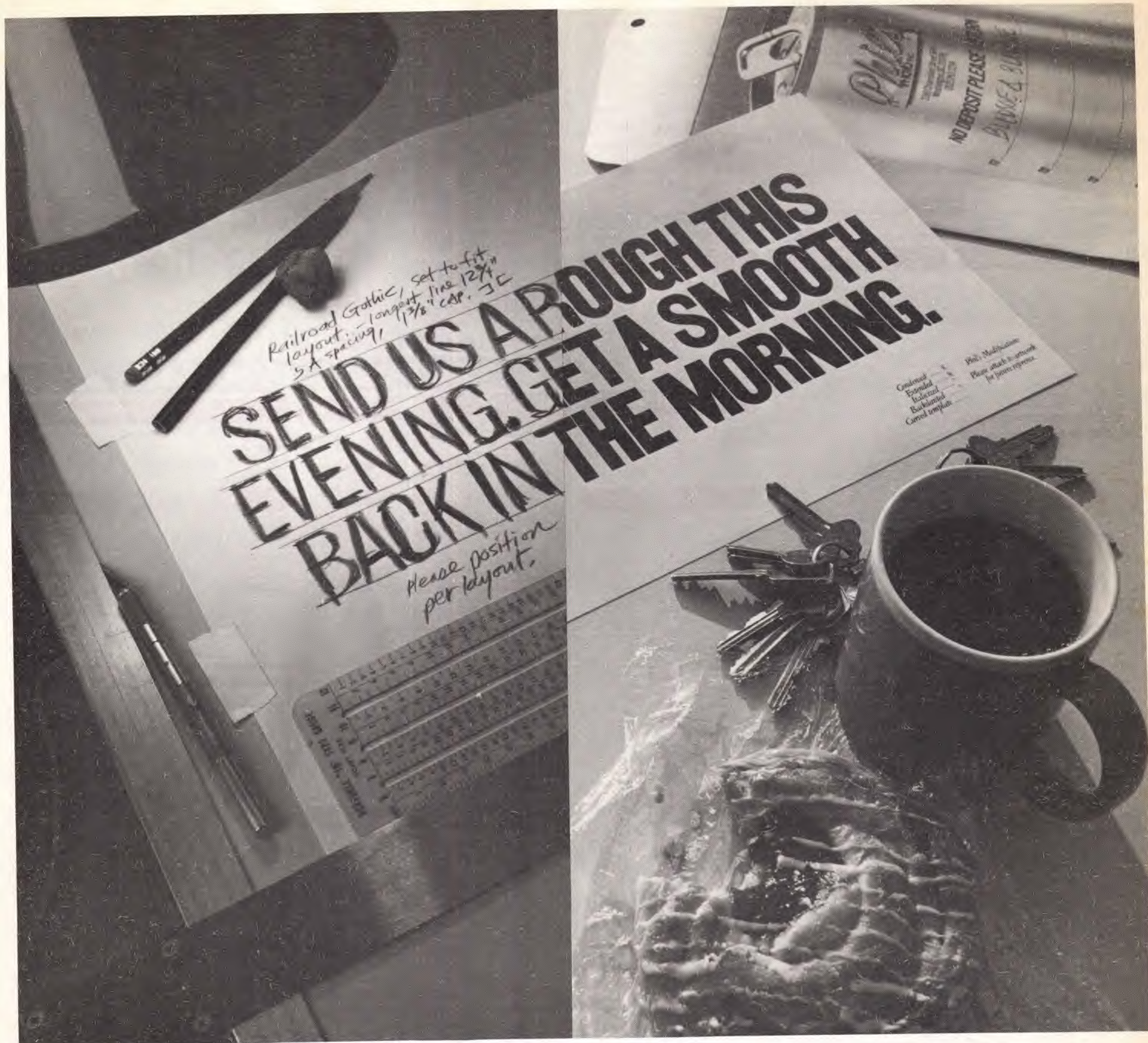
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